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 MARC A. BLUMENBERG. OTTO FLOERSHEIM.
JAMES G. HUNEKER. HARRY O. BROWN.

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 SPENCER T. DRIGGS. R. S. MAXWELL.
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NEW YORK, WEDNESDAY, AUGUST 31, 1892.

"HALLO! Central. Give me Carl Hauser and Baron de Grimm. Have we got you? Your new weekly "Hallo" is a record breaker in mirthful journalism. "Hallo!" You say that "every week will beat the last." All right. Good luck. Good-bye. B-r-r-r-r.

SUMMER is past—that is, will be on the calendar to-morrow—and nobody will be sorry, for with cholera rumors, pugilistic gossip and heat, one's life was not a happy one altogether. Music, too, was not up to par during the heated term and Seidl's absence was sorely felt at the beach. But he opens at the Garden Sunday night next, and September promises to be livelier. Bronzed faces from Bayreuth are beginning to drop in on us and indications that fall is once more at hand are numerous, but not convincing, for one does not readily forget the heat of last September.

A DAINY DUELLO.

THAT supreme patron of the arts and Heinrich Conried, the Princess of Metternich, has been fighting a duel—a duel, be it understood, with one of her own sex, for when she fights with the masculine contingent the princess prefers to use either a horsewhip or her own brusque tongue. Be it said *en passant* that a tongue lashing from the noble dame has been known to prove very effectual. But as her adversary in her recent quarrel was a woman, it was a case of diamond cut diamond, so they had recourse to swords to settle their dispute.

The fight arose about some trifling disagreement on the subject of art, and the two women, martyrs of an idea—an artistic idea—resolved to battle in the open.

The antagonist of Princess Metternich in this very Gallic affair was Baroness Kilmensegg, a highly spirited lady, who is as great a connoisseur of music as the princess, and in the duel she proposed to prove it. The duel took place after all due preparations at Vaduz, the capital of the small principality of Liechtenstein. Stripped to their waists did these two infuriated women attack each other, and so earnestly did they fight that at the third passage at arms the

princess was wounded on her proboscis (a well developed organ, by the way) and the baroness was pinked in the arm.

Tom Hood's Miss Kilmensegg with the "golden leg," was not paralleled by the baroness in any of her members, and as her arm hurt and the princess nose smarted, both the fair combatants impulsively threw their weapons away and embraced, and then in approved Gallic fashion retired with their seconds and doctors to a friendly restaurant and breakfasted. The names of the other participants in the affair are: Seconds—Princess Schwarzenberg-Liechtenstein and Countess Kinsky. The physician in attendance was Dr. Baroness Lubinski, summoned from Warsaw for the duel. The whole affair contains material for a comic opera plot, and the Austrian aristocracy is said to be Vaduz-t over the affair.

This truthful chronicling of the affair was given first to the world by the "Tribune" of Rome.

The age of chivalry may be past for men, but *fin de siècle* women still wipe out the personal insults in the same old fashion—scratches and coffee.

NATIONAL CONSERVATORY EXAMINATIONS.

THE entrance examinations at the National Conservatory of America are of the greatest importance to talented young musicians, both with and without means. They will take place as follows: Piano and organ, September 12 and 13, from 9 A. M. to 12 M. and 2 to 5 P. M.; harp, 'cello and all orchestral instruments, September 15, 9 A. M. to 12 M.; violin, September 15, 2 to 5 P. M.; voice, September 19, 20 and 21, from 9 to 12 and 2 to 5, September 21, 8 to 10 P. M.; composition, October 3 and 4, from 9 A. M. to 12 M. and 2 to 5 P. M.; chorus, November 2, from 8 to 10 P. M.; orchestra, November 7, from 4 to 6 P. M. The officers and faculty of the National Conservatory are as follows:

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BACH, BEETHOVEN, BRAHMS, BEER.

DIDN'T Bülow forget a B in his trinity of tone masters? Should it not have been a quartet? Or did aly Hans hope posterity would make of him an appendix to the great trio? (A veriform appendix he already is to the body musical.)

The occult tie that exists twixt music and beer has been attacked by municipal malignance, but all in vain, and they will probably meander in Siamesian

contiguity down the ages and who among you has the heart to say nay?

The roof garden has come to stay and so has summer music with its liquid concomitants. Beer is king now, just as cotton and iron were; beer and music supplement each other, beer and no other beverage.

Speak not of Chopin and champagne, Beethoven and brandy, vodka and Dvorak, or Wagner and whiskey, for Gambrinus rules the roost. Just fancy Seidl and soda; perish the thought and damned be he who cries "Hold, enough beer!" The sedative hop juice is as the balm of Gilead for the jangled nerves of musical people. What would be the condition of musical tempers if beer were not imbibed? Apollo knows full well that the earth then would not be a habitable planet, for the irritability of harmony makers is proverbial. Let then that glorious quartet, Bach, Beethoven, Brahms and Beer mingle in harmonious and liquid confluence, and beware of the man who drinks milk with his Mozart or cider with Clementi, for he is full of treason, spoils and stratagema.

A BRAHMS CRITICISM.

CALVIN B. CADY, whose adherence to classic beauty and music of the serious exalted type is well known, has just contributed an excellent criticism of Brahms' trio for piano, 'cello and clarinet which appeared in the current issue of the Chicago "Music Review." We reproduce it in part, with the hopes that its discriminating tone and just judgments may call attention to the greatness of a man—Johannes Brahms—who in an age of meretricious display, spasms of so-called "tone color" and emotion running riot in music, nevertheless pursues his ideal soberly, austere and masterfully. Mr. Cady writes as follows:

A new work by Brahms is always certain of enthusiastic reception by those who have come to recognize him as the greatest creator of pure music of the age, as embodying the highest thought of the time and prophecy of art for the future. This class of artists and art lovers is very limited, and hence such a work addresses itself to a very much larger number of persons, who, having been brought up in what they please to term the severely classical school, have formulated their laws of criticism and built around themselves a Chinese wall of exclusion. This class find the main weapon of criticism and cause of offense in what they term obscurity, mysticism, philosophic idealism, and as soon as a work of art demands an exhaustive and exhausting study in order to a clear grasp of the real unity and unfolding of the ideas it contains they hide their ignorance, their lack of penetration or their mental laziness behind this high sounding term of ancient and modern thought, mysticism, if not a lower form of denunciation or excuse for rejection—"studied," "wrought out." And as this class is the more numerous and controls more of the avenues through which such works might reach the ears of the great mass of those who love and at least partially understand the muse, those having willing ears, such works are laid upon the shelves and never reach the general public.

Brahms is the profoundest writer of the times, but profundity and simplicity are not dissonant, and it is characteristic of all great minds that simplicity grows more and more to be the one distinguishing mark of ripened thought, but a simplicity that grows so profound that it becomes to the dull of hearing either stupidly dry or insane.

The greatness of Brahms is thus becoming apparent, for more and more does the germinating seed of a profounder thought and experience bring forth the simpler symbol, an artless expression of "Beauty unadorned," and therefore the more difficult to understand.

Such a work, simple in its form, pruned of all redundant expressions that would cover up or detract from the beauty or power of the real theme, lies before us in this trio.

Were it not for such a work as this we might indeed cry with Rubinstein, "Finis musicae," for in no other writer is to be found to any great degree that logic of development which is the essence of truly great art, that which is the source of power in Bach and Beethoven, but which is almost wholly lacking in the romanticism of our modern writers, not excepting Schumann, for he rose to it but seldom.

But we must not judge the simplicity of this work from the standpoint of an earlier art form or idiom, but from the point of view of the present consciousness of tonality—including melody and harmony—and rhythm. Judged from this basis and compared with the earlier works, one becomes aware of the marked growth in the master's power of conception, the pregnancy of his ideas and the beauty and simplicity of their development.

Brahms is the great conservator of pure music, capable of bringing into play all the resources of the enormously complex consciousness that has been developed since Beethoven, and subordinating it to the production of pure forms of pure music. Standing at the heart and centre of the sphere of music, and with a powerful grasp of its unity and the unifying principle, he is able to develop his ideas in accordance with the laws of pure form, and yet to make use of all the material bequeathed to him by his predecessors and contemporaries, especially Wagner. But, more than this, he adds a wholly original and powerful individuality in the quality and potentiality of his themes and their mode of development, which is to say their form.

But we must not be led into supposing that this simplicity and profoundly logical development spring from intellectual power. Rather they arise from and in turn give to the student a spiritual elevation, a warmth and depth of feeling that always must accompany a truly spiritual consciousness of beauty. And this is all so chaste and refined, painted in such subdued colors, that to come within their influence is to become conscious of an atmosphere wholly ideal, therefore real. In such music as Wagner says, the "entire phenomenal world which impenetrably hems us in on every side suddenly vanishes into nothingness; music extinguishes it as sunshine does the lamplight."

The combination of instruments is unique and gives a rich but subdued coloring, and this subdued tone is heightened by the prevalence of the softer shades, there being but few climaxes demanding great dynamic intensity. But this all requires the broadest sonority, so that there is not the slightest tendency to effeminateness of tone. On the contrary, only

artists capable of reaching the highest idealism will be able to realize the breadth and quiet depth and tenderness of color and hue which is the central tone of this work.

Another unique element is the character of the various movements, all in keeping with the central idea of the work, and which is expressed in the very first theme divided between the 'cello and clarinet. A comparison of all the themes will show how large a number are directly traceable to this first theme of the allegro. The other movements are adagio, D; andantino graziosa, A; and allegro, a.

The andantino, built up in rondo form upon a single and wonderfully beautiful song theme, given to the clarinet, is the gem of the trio. A clever bit of writing, and a beautiful effect is produced in the first movement. The 'cello gives out the second theme, which is taken up by the clarinet, and the 'cello adds a canonic imitation by inversion in the under tenth.

No student of music can afford not to make a prolonged and arduous study of this work, especially those who are pursuing studies with reference to the composition of chamber music, since for nobility and richness of melodic and harmonic invention, method of development and rhythmic treatment, tone coloring in its orchestration and shadings; and, finally, conciseness and beauty of form and finish, it is one of the greatest works yet known to the world.

Well said, Mr. Cady.

SO favorably received was the seventh German edition of Eduard Hanslick's brochure, "The Beautiful in Music," that Messrs. Novello, Ewer & Co. have been compelled to reissue a second English edition, which will be ready in a short time. The soundness of some of Hanslick's theories cannot be impeached, and if his personal rancor against Wagner had not blinded him to the beauties of the music of that great master the partisan and narrow ideas that disfigure the book would never have appeared. Yet there is too much that is valuable to warrant its being contemptuously dismissed, as it was by some overheated Wagnerites. It is well to see the same subject from many points of view, and while enthusiasm is a gift discrimination and acumen are greater. By all means read and ponder Hanslick.

THE RACONTEUR.

Chopin is and remains the boldest and proudest poetic spirit of the age.

—Robert Schumann.

"Adolph Henselt is the Chopin of Germany."

ONE expostulated with me regarding the admission of Henselt into the Pantheon of pianists (as if we were self constituted keeper of its keys), and asserted that Henselt's day was past and his etudes (of course with one exception, the "Bird Study") were useless for technical purposes, and that his music was generally roccoco. There is a certain amount of unpalatable truth in all this that jars on me, but nevertheless I refuse to give up my belief in the Henselt etudes or even in the somewhat overladen F minor concerto.

This is an eminently realistic period in piano literature. The brutal directness of the epoch is mirrored in contemporary music, and with the introduction of national color the art is losing much of its old, well bred grace, elegance and aristocratic repose. Norwegian, Russian, Bohemian, Finnish, Danish peasant themes have all the vitality of peasants and all their clumsiness, too. When I listen to this sort of music I see two stout apple cheeked Bauern facing each other and jiggling furiously, after the manner of tillers of the soil. Such company seems odd and out of place when introduced into the drawing room. But with Henselt, how different; how much at home in palaces he is! His refined, polished speech is never conventional, nor does he tear passion to tatters, after the approved modern manner.

A high bred man of the world, "raffiné, a bit blasé," but true to the core—a poet and a musician. No, Henselt must not go, for who could replace him? His gentle, elegiac nature, his chivalry, his devotion to the loved one are distinctively individual. His nights are moonlit, his nightingales sing not in the morbid, sultry fashion of Chopin's; even his despair in the "Verlorne Heilmath" is subdued. It is the despair of a man who eats truffles and drinks Chateau Yquem while his heart is breaking. But there is a note of genuineness that is lacking, say, in Mendelssohn, who played Ariel behind many musical masks. Henselt is never the hypocrite, he is franker than the Hebraic Felix, whose scherzino nature peeps forth in solemn oratorio, mocking its owner's efforts at conventional worship. Henselt is a dreamer with one eye open; he never quite forsakes the real for the ideal.

But what charming etudes are opuses 2 and 5; what a wealth of technical figures; what an imperative legato is demanded, and then above all else touch-euphony! To play Henselt with a hard, dry touch would be "Hamlet" with the melancholy Dane not in it. I remember reading in the preface to a book by Ehrlich (some etudes of his) that in the modern sense a beautiful touch was a drawback, for while it might be ever grateful to the ear, yet if it were not colored and modified to suit the exigencies of modern music it would be simply a hindrance. The writer quoted Thalberg as an example of a pianist with a beautiful touch but invariably the same style of singing. Liszt

was instanced as a man whose singing touch lacked the fat, juicy, cantabile quality, but whose tonal gamut was all comprehensive, and who could be tender, dramatic, poetic and classic at will; of course this last is the modern ideal of piano playing (although I think the color business is a bit overdone; variety in tinting at the expense of good, solid brush work); but yet I can't fancy Henselt being played with a bad touch. Fancy mangling that delicious "Bird Study" by a "modern" dramatic touch! Fancy stroking rudely the plumage of this beautiful bird and have it pant its little life away in your brutal grasp! Yet I have heard pianists play this etude as if the bird were a roc and they were throttling it Sinbad fashion for its fabulous egg. O, Vladimir of the Pachmann family, how that little bird did sing under your coaxing touch and how tenderly you put it away into its silvery cage when it had thrilled its sweet pipe! You triplelocked the cage, too, black bearded Pashaw that you are, by playing three chords in F sharp, mounting an octave at a time. Effective but not Henselt, *tout de même*.

I by no means think the Henselt studies should precede those of Chopin; in fact some of the Chopin studies could be sandwiched in with Clementi, Moscheles (if you study him) and Kessler. (Chopin used the Moscheles prelude). But don't fail to study Henselt. He will give you freedom, a capacity for stretching, a sweetness of style that no other writer possesses. Don't believe that all the horde of peasants clumsily footing their tunes have come to stay. Form, *mes amis*, will prevail in the end, and Buffon once remarked that the style was the man. Much later piano literature is rank, vulgar, smells uncultivated, and is altogether inferior to compositions of the grand classic school. It is all right to put the cart before the horse when you are backing, but there is no progress in the whole school of composerlings who trade only on the Volks tunes of their native land.

Grieg has been called the Northern Chopin. What a far fetched simile! The Grieg piano music was once delightfully fresh and it still has a quaint ring, but gods—what a small, restricted *genre*! He said all he had to say in his sonatas op. 7 and 8 (piano and piano and violin). To attempt to pad his Scotch-Scandinavian shoulders so as to fit the mantle of the great Pole is a silly sartorial scheme. What a superb master of style is Chopin! Grieg lacks style—that is, a fine style—altogether, and while I enjoy his concerto with its mosaic of melodies, yet I tire of the eternal yodel, the Scandinavian triolen that bobs up in Grieg like a trade mark. His ballade in G minor, however, shows more technical invention than the concerto.

What can one say about the Chopin studies and preludes—the *vade mecum* of all good pianists who after they die go to heaven to study with Frederic. Bach fugues, Beethoven sonatas, Chopin etudes. Burn every note of all other piano literature and a mine of wealth would still remain. I have half a dozen editions of the etudes and preludes, and they all contain their good points, even the somewhat pedantic Von Bülow edition and the somewhat finical Klindworth edition. Kullak about hits the average, though some delicate points may be garnered in the Mikuli edition. As I just said, some of the Chopin etudes and preludes may be intercalated in a judicious fashion during the Clementi-Kessler period. This I naturally leave to the judgment of the teacher. In some respects op. 10 is more difficult than op. 25; four etudes in the latter can certainly be profitably used earlier than any of the etudes in op. 10. I refer now to op. 25, No. 1, No. 2, No. 4 and No. 9 (in A flat, F minor, A minor and G flat respectively). Then glide to the C sharp minor in op. 10, then the black key study, the songful etude in E, and then possibly the C minor No. 12.

However, all this is gratuitous advice, for you know the needs of your pupils and should act accordingly. But don't forget that slow practice and heavy touch are desiderata; that while we hear much of devitalization and psychical touches, yet a dish rag attack never gets a full blooded tone from the instrument, that a flabby wrist will never insure brilliant play, and that our grandfathers played octave passages with a stiff forearm. This amusing paradox has an element of truth in it. While I firmly acquiesce in the use of the loose wrist and devitalized fingers, yet the thing can become one sided and a pianist lose that virility of attack and powerful control of the keyboard so necessary to the highest class of piano music.

If you have a bad left hand with intractable fingers always remember that Bach will individualize those fingers, and that old Carl Czerny has written a set of studies for the development of the left hand (op. 399), which, if taken in moderation just after rising in the morning, will lead to limberness and legato. This is only a suggestive aside, however. Albert Venino, a talented young pianist and pupil of Lescheizki, has just shown me his as yet unpublished "Pedal School," and if ever a book filled the maw of that hungry monster, "long felt want," it is the identical volume. Schmitt's work on this much neglected

study has, I hear, gone out of print and is, besides, out of date. Many improvements have been made in pedaling, and Mr. Venino has thoroughly handled his subject. Some one has called the pedal, "the breath of the piano," "its soul," which is apposite indeed.

For a light hand play some of Mendelssohn scherzos, but remember that, after all, not velocity, but tonal discrimination, is to be sought for. Read Kullak's remarks appended to the F major etude of Chopin, op. 10. In the Chopin preludes, op. 28, one may discover many rich technical "nuggets" which are well worthy of exploiting. If you long for variety while at this etude epoch you may dig out Theodore Doehler's fearfully and wonderfully made concert studies and get a glimpse of the technic that delighted our fathers. Interlocked chords, trills, tremendous scale passages and rapid harmonies distinguish this style. Great difficulties were imposed on the left hand at times, followed by mere accompaniment figures, while the right hand flashed all over the keyboard. I find this in the Gattschalk technic, which is but a combination of the fulminating brilliancies of the French school.

Single studies about this time might prove interesting. Joseffy's crystalline etude, "At the Spring," is delightful in color and replete with exquisite touches. To play it *pianissimo* and *prestissimo* in a liquid, cool, caressing manner is a triumph of technic. Alas, if we are forgetting its composer is it not his own fault?

Ill-fated Carl Heyman, who still lives—but his mind dead—has in his "Elfenpiel" given us a glimpse of his wondrous technic. Vogrich's "Staccato Etude" is very effective, though not musically deep. Ferdinand Hiller's rhythmic studies are excellent, and our Boston Carl Baermann's studies are solid, satisfying and sincerely musical. (I wish here to correct an opus error in my last screed. The A minor etude of Thalberg on repeated notes is op. 45, not 44 as I wrote.) Golinelli, a Milan pianist, has left twelve studies which are practically obsolete, though the octave study is occasionally heard. In the set is one in C sharp minor with a glorious rolling bass, which is very effective. Speidel has written an octave study, and speaking of rolling basses reminds me of that perennial favorite "Die Loreley," by Hans Seeling, a talented young Bohemian pianist who died young (1828-62). His set of twelve studies contain some good things, like the "Gnomentanz." I don't know much about Dreysschok's etudes, except his "Campanella," and somehow or other I don't care to. You remember Heine's remark about the "hellish spectacle" his performances presented? Quite delightful individualities are the Scharwenkas and Moszkowski.

Xaver Scharwenka's preludes and studies are for me quite the best things he has done, the concertos not excepted. The staccato etude is deservedly popular, and the E flat minor prelude and F sharp minor etude are models of their kind. (The last named is evidently suggested by a figure in Chopin's E minor concerto, first movement, and is well worked out.) Philipp has also done good work. Moszkowski's group of three studies are quite difficult; particularly the one in G flat. This latter smacks a bit of artificiality. Nicode's two studies are well made, and Dupont's toccata in B is a very brilliant and grateful concert piece. Sgambati, the Italian pianist, has written some studies which are interesting for people who like Sgambati. They lack originality. Saint-Saëns' six etudes are very valuable and incidentally very difficult, the rhythm study in particular. The Paderewskian technic presents no startlingly novel features. It is rather a well assimilated compendium of all styles, and in his variations in A minor may be found some of his best technical invention.

In all this hurly burly don't forget your Kullak octave school, and if you really wish to disencumber your mind of all of these extra studies I have been talking about, why just throw overboard everybody but Bach, Cramer, Clementi, Chopin and Henselt. If you wish velocity, coupled with lightness and suppleness of wrist, take up old Scarlatti.

With my usual inconsistency I have, after urging you to condense in the matter of studies, printed a formidable list of names and, sad to relate, I am not through yet, for I have but incidentally touched upon modern technic and its etudes. Next week this pedagogic-etude lecture will end with a discursive dip into Liszt, Alkan, Tausig, Brahms, Rubinstein, Schumann, Balkireff, Zarembski, Bendel and Von Schloerzer.

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"LOGE LOGE HIEHER!!"

The Fire God Appears, Though Unsummoned by "Wotan."

THE METROPOLITAN OPERA HOUSE PARTIALLY DESTROYED.

WAGNERIANS and anti-Wagnerians met on common ground last Saturday morning and that ground was Seventh avenue, between Thirty-ninth and Fortieth streets. There the Fire God, "Loge," enraged no doubt at the disrespect shown him during the past season, and dismayed at the prospect of three seasons more of Italian opera, entered into the conspiracy with "Fafner," with that *Wurm* turned at last.

Yet, as we said before, sorrow—intense personal sorrow—prevails in all musical camps at the ravages made by the fire fiend last Saturday. Where "Isolde" once waved her kerchief is now a black, smoking excavation, and if "Tristan" now were to gaze upward while lying in mortal agony he would see naught but the heavens.

Alas, what a wreck it is! Worse still are the prospects for opera this fall. Optimism and pessimism are running a race in the matter of predictions, with strong odds in favor of the latter. "By November 21 the opera house will be thrown open for the initial performance of the season," says one. "It will take six months to put the house in any sort of presentable condition," says another. It seems from a careful survey of the situation by representatives of THE MUSICAL COURIER that to give operatic performances in the Metropolitan Opera House before January, 1893, would be accomplishing the miraculous.

The rear wall stands firm, but the scenery is completely ruined and it would take a regiment of scene painters to mend matters.

The consequences of the fire are enormous, besides the pecuniary losses and consequent derangement of Messrs. Abbey & Grau's opera season. The Philharmonic Society's six concerts and six public rehearsals (private rehearsals, too) will probably have to be given at the new Music Hall or the Academy of Music. This latter establishment, which will be given this season over to the pleasing clutches of the "Black Crook," is considered too far down town.

When interviewed on the subject of the new Music Hall by a representative of THE MUSICAL COURIER, Mr. Nolan, Mr. Morris Reno's secretary, said that an invitation had been extended to the Philharmonic Society last season and should certainly be cordially extended now in this calamity. The Sunday night concerts with Seidl, about which rumor has busied itself, will probably be relegated to the Lenox Lyceum. Yet it is hard on the musicians and vocal artists engaged for the season, as the fire clause in every contract abrogates all obligations on the part of Messrs. Abbey, Schoeffel & Grau. Mr. Oscar Hammerstein has made his inevitable offer (details below), but as matters now stand everything is in chaos.

To rebuild or not to rebuild is not altogether the question as much as the insurance tangle. That must be disposed of first, and it may prove a formidable obstacle; then the prejudices of some of the directors who favor turning the huge building into a paying investment. In that case opera would go begging, for there is no home for it in this city. The story of the fire which we publish is mainly taken from the New York "Herald's" account, with also excerpts from the "Times." In an editorial in its Sunday issue the latter journal has the following suggestion:

But a more serious defect was the absurd manner in which the lines of the galleries were drawn. It was indeed plain that the architect had never been in a theatre, for there he would have discovered that a prime desideratum is a clear view of the stage from every seat. In the balconies of the Metropolitan the whole stage was invisible from all the side seats behind the first row. This defect ought to be remedied when the house is rebuilt, and the stockholders should see that it is remedied.

This is common sense.

While the fire was at its height Director Edmund C. Stanton, Secretary McLaren, Director Adrian Iselin and a MUSICAL COURIER representative occupied a box in the rear of the building and witnessed a superb and unrehearsed spectacle of the "Feuer Zau-

ber." The effect was one that even Bayreuth could not faintly emulate.

The sea of wriggling flames was framed in steam from the water, and "Wotan" and "Brunhilde" were not visible. The "Walküre" were in the body of the house, but they wore rubber boots, gum coats, and carried nozzles. Their cries were barbarically rhythmic, but the "Ho-ye-to-ho" smacked of Gotham not of Walhalla. Alas, for the Metropolitan Opera House!

Here is the history of the fire:

A broom of fire swept out the great Metropolitan Opera House last Saturday morning and left it a sooty shell. Where there had been a vast, rich amphitheatre, the frame for wealth and beauty, was a grimy cave of black and smoky brick. Where Wagner had swung in tuneful harmonies was a roofless box surrounding a mass of charred and nebulous wreckage.

A blackened sepulchre full of dead memories of past joyance! And all made within an hour or two. There had been a surge of flame and pent up gases, a fierce duel between flame and water, a crash of falling roof material, and a trembling of thick walls of fine brick, proud bulwarks of masonry which defied the conflagration, and then the deed was done and all was over.

The great oblong stage house, 90x101 feet in ground dimensions and 150 feet in height, was a box without a cover. The stage was gone, crushed down by the steel trusses which had sustained the roof, and in the pit beneath was a tangled mass of charred material which gave one the heart-ache to look upon. The vast auditorium, greatest in all the world—greater than La Scala or the Grand Opéra of Paris; the auditorium built by the rich men and women of New York's *haut ton* that they might hear grand opera and see one another on an equal footing—was scorched and blistered and the walls laid bare. But the latter stood solid and virtually unharmed, and before many months we may expect to hear again the strains of Wagner and to see the old-time array of fashion in the boxes.

All Serene at 8 o'clock.

The story of the fire may be simply told. Night Watchman William Kline left the building shortly after 8 o'clock Saturday morning, having made half-hourly rounds all through the night. His watchman's dial shows that at this hour sharp he was in the paint room over the stage on the fourth floor, where the painters made their headquarters, and he saw there nothing of a suspicious character.

He was relieved by the day watchman, Henry Collins, who did not go further than the stage entrance, as his duties did not take him beyond that point. He took his station there and let in the help.

The stage at this time was exclusively in the hands of Henry Hoyt, the chief scenic artist, who was preparing new flats for the coming season and also had a handsome outside work for Daly and the Academy of Music in Brooklyn. Mr. Hoyt, who was resting in Atlantic City yesterday, had for his assistants Mr. Operti, a skilled color spreader, and Cornelius Hogan, a lad of sixteen, who waited on the painters.

The artists had the largest paint frame in the world. It was one hundred feet high and stretched from Thirty-ninth to Fortieth street. The artists stood on a platform which was raised or lowered by means of a block and tackle. On the fourth floor was the paint room, where the material was stored and mixed, and the sketches were kept. Here, it is believed, the mischief began.

Was it a Cigarette?

Young Hogan sauntered in soon after 8 o'clock, and after bidding good morning to the watchman he climbed by the supers' stairway to the paint room, and nothing was heard from him for an hour or so. It is believed that, as he was very fond of his cigarettes and as discipline was relaxed in the opera house, he indulged in just one in the privacy of the paint room. At any rate, when Artist Operti entered the stage door soon after 9 o'clock he heard a cry, and running up the stage found Hogan lying there, all broken to pieces, as the painter put it.

"Are you hurt?" asked Operti.

"Yes," said Hogan, pointing up to a sort of well hole beside the paint bridge, 60 feet above the stage floor. "I fell through that. I forgot which way to go. It's all afire up there. The smoke blinded me. Help me out for God's sake!"

"All afire!" cried Operti.

"Yes; the paint room."

The little Italian stooped to pick up the injured lad, who shrieked with pain when he was touched. Operti says he acted as if every bone in his body had been broken by the fall. He was got out with some difficulty after the firemen had come and hurried off to Bellevue Hospital, where he died last night at 9 o'clock.

Cut His Hand.

Both Operti and H. G. Parke, a friend of his, rushed out to give alarms, but Engineer Walter Scattergood got ahead of them. As soon as he learned of the trouble he ran to the special theatre fire call. The instrument was in a glass

case, but Scattergood did not wait to be introduced. With one blow of his fist he smashed the glass, cutting himself seriously, and turned in the call. Second, third and fourth calls sounded in rapid succession, and the neighborhood was soon thickly studded with engines and trucks and water towers. Chief Bonner was in command, ably abetted by Assistant Chiefs McCabe and Gicquel. In order to get at the enemy the firemen had to cut their way through the great oaken doors which crossed the various entrances.

The flames spread so fast that all behind the proscenium arch was a raging furnace when the firemen began their work. There was a grand patent automatic fire sprinkler over the stage, the vent holes covered with wax which melted at 120 degrees, and it was supposed to have 8,000 gallons of water in the tank with which to shower and extinguish any sort of a fire, but though the stage carpenter says the water was there and the apparatus did its work there were no visible effects therefrom.

Made a Draught.

Fortunately there was a skylight overhead. It was supported by a latticed truss, which warped in the fierce heat and came down with a sullen crash. This made a vent for the flames and compressed gases, and they all went that way, much to the relief of the firemen, who were trying to save the auditorium.

Underneath the stage was stored the scenery, the accumulations of nine years. It had cost \$200,000 originally, but much of it had seen its day. When the stage flooring went to pieces under the fallen roof this mass of wood and paint and canvas blazed forth anew, and for a time there was a sort of second edition of the fire.

The costumes were stored in rooms on Thirty-ninth and Fortieth streets, separated from the stage by stanch brick walls, which withstood the flames and preserved the contents unharmed. There were about \$150,000 worth of costumery and trappings of the stage and a private collection of Maurice Grau's, valued at many thousands, that also escaped the slaughter. As they were covered by insurance it is possible that Mr. Grau may not wholly rejoice in his good fortune. Mr. Anson Pond claimed to have lost \$5,000 worth of new scenery. Mr. Hoyt's valuable art library was totally destroyed.

A Solid Wall.

When the roof fell in the iron trusses supporting it carried down a portion of the upper walls and left a portion of them ragged and threatening at the top. This was the only case in which the party walls were injured. The roof of the auditorium was not destroyed, though the paint and plastering peeled off, leaving the brickwork bare. The proscenium arch went by the board, and if the iron curtain, or asbestos curtain, which the house boasted as a protection against fire was down, the flames must have gone over and around it, or else it was a mockery and a sham.

The ball room floor was down, and the orchestra chairs underneath were swathed in canvas. They were not badly damaged save by water. But in the boxes the furniture was scorched and ruined, while in those nearest to the stage the wood work was consumed by the fervent heat.

Watching the New Spectacle.

Many got into the auditorium near the Broadway exits and watched the fascinating play which had neither been advertised nor rehearsed—a spectacle of fire and water as entrancing as it was pitiful. Among them were several stockholders and directors, including Mr. Adrian Iselin, who looked sorrowfully upon the destruction of property he had helped to pay for and had considered absolutely fire-proof. There was no danger to the onlookers, for the draught was all up the chimney, so to speak, and away from the auditorium. Its bath of flame seems to have been received at the beginning, when, according to the positive statements of several who were in the vicinity, there was one, and perhaps two, distinct explosions.

"Faust" opened the house and "Faust" was to reopen it on November 21, but those who sat and watched the spectacle of yesterday saw Gounod's wildest flights outdone.

Mr. Joshua Henry, the editor of a dramatic paper, says that he was passing through Thirty-ninth street at about a quarter past 9 o'clock when he heard what he thought were two explosions. He notified the policeman on the post, but the latter only laughed at him and refused to make any investigation. Mr. Henry will prefer charges to Inspector Byrnes.

A Narrow Squeeze.

George Baxter, the head flyman, had a narrow escape from death. He was in the cellar when Brown, the stage carpenter, yelled to him that the house was on fire. He rushed up to the fly stage and thoughtfully got his coat, and then procured one of the fire hoses and began playing on the fire. When he saw the flames creeping out by the stage he thought it was time to get out. He tried to reach the ordinary means of exit, but found himself hemmed in by fire and smoke. Just then a heavy weight, used to hold up the border lights, fell from the loft above, and picking it up he smashed his way through a grating on the Fortieth

street side and made good his escape. He had no time to spare, for the flames were close behind him.

By noon the fire was out, but many of the firemen had previously been withdrawn and sent to the Wooster street blaze.

It was rather amusing to see a member of the committee of one hundred tearing around in the afternoon and trying to find out whether the great Columbian celebration banquet underlined for October could be held in the Opera House. He seemed to look upon the fire as a personal affront and wanted to find the guilty party. The last time the opera house was used was for the big banquet of the Christian Endeavorers.

There was a rumor about the building that the insurance ran out three days ago and had not been renewed. Secretary McLaren said he was certain this was not so and that the renewal policies had been duly deposited in the vaults of the Manhattan Safe Deposit Company.

The Iron Curtain.

I met a friend who told me he was in the theatre at 11:30 o'clock last night with Mr. Hoyt, whose scenery for a new play was being painted there. He said the iron curtain was not then in position, but there were four men constantly on duty, part of whose business it was to lower the curtain in case of fire. I was in the auditorium at 10:30 o'clock this morning. No signs of the curtain. Could it have been consumed in a little over a half hour? It was not probable. It remains to be seen whether it was lowered. If it was it is strange the fire got such a headway.

Secretary McLaren said that he laid the fire to spontaneous combustion in the paint room. The more popular opinion was "cigarettes."

Where the Loss Is.

Some idea of the losses may be approximated by glancing at some of the figures in the original cost of the opera house. The iron work cost \$273,539. This includes the trussing of the stage roof and much of the frame which held the stage and scenery. The electric wiring bill was \$5,172. The stage rigging loft, paint bridge, &c., cost \$28,343. This will be a total loss. The seating, somewhat damaged, was an item of \$23,044; the ventilating and heating, \$35,340. The decorations, which must be almost entirely renewed, cost \$14,349; the carpets, \$8,276; furniture and fixtures, \$38,804; first scenery, costumes, music, library, &c., \$142,500.

A conservative estimate places the total loss at less than \$300,000. Much of the scenery burned was more shabby than genteel.

The head gasman said late last night that no part of the wardrobe had been burned or even injured. The music belonging to the Philharmonic Society, as well as the operatic scores and manuscript belonging to Messrs. Abbey & Grau, was all stored in a fireproof room on the Thirtieth street side of the stage, and fortunately this remained intact from injury by fire or water.

None of the properties that had been used during the past season were burned or injured. Only some old and almost useless properties were burned and damaged by water. The gas room was not injured in the least, but the carpenter shop was completely gutted, nothing but the walls being left. The woman having charge of the wardrobe is in Europe. A cable was sent her yesterday that her property was uninjured.

The House's Future.

The board of directors of the Metropolitan Opera House Company consists of James A. Roosevelt, Adrian Iselin, Robert Goelet, William C. Whitney, George G. Haven, W. K. Vanderbilt and W. H. Tillinghast. Mr. Roosevelt is chairman of the board. H. M. McLaren is secretary to the board. He recently succeeded Mr. Stanton, who had been connected with the board in that capacity since the opera house was built, and who retired to accept less onerous work, but remains one of the directors. There is one vacancy in the board, caused by the recent death of George Henry Warren, whose place has not yet been filled.

None of the directors was in town yesterday except Mr. Stanton and Mr. Iselin. Chairman Roosevelt is at Oyster Bay, Mr. Goelet, Mr. Whitney and Mr. Vanderbilt are at Newport, Mr. Haven is at Lenox, and Mr. Tillinghast is said to be at Saratoga.

Directors Will Confer.

Secretary McLaren said that all the directors whose addresses were known had been telegraphed to and requested to return to New York at once, so as to hold a special meeting to-morrow to decide upon plans for rebuilding. Mr. McLaren had no doubt that the opera house would be rebuilt at once.

"Of course," said Henry Clews, "the building will be restored as rapidly as possible. I suppose we cannot hope to have it finished in time for the regular opening of the season in November; but I dare say the repairs will be completed, new scenery painted and everything in readiness for an opening by January 1.

"As to financial plans, of course I can only conjecture. If the insurance is not enough, and I understand that the amount is only \$60,000—\$45,000 on the stage, scenery, cos-

tumes, machinery and fixtures, and \$15,000 on the building—a fund will have to be raised, either by assessment on the stockholders or by another mortgage on the property. There is one mortgage now for \$600,000."

A Good Investment.

"The opera house property is a good investment. The original cost of the property, building and all, was about \$2,000,000. Now the ground alone is worth that much and the enhancement of values has been so great that I am sure it has increased more than three times the original cost. In this way the stockholders are protected from loss in spite of the lack of insurance.

"One of the remarkable features of the opera house has been the fact that every box owner thought his box the best. The building was so admirably constructed that every box was a good one, and every stockholder was perfectly satisfied. The management has always been harmonious. It has been a costly luxury and there has been some extravagance, but we have all had the worth of our money and the opera house will surely be rebuilt at once."

The following is a list of the box owners and lessees as corrected from the latest reports of changes, based upon information in the possession of the secretary to the board of directors:

The Boxholders.

Parterre—No. 1, Ogden Golet. 2, Jay Gould. 3, George Peabody Wetmore and the Misses Ogden, Wednesday; Ely Goddard. 4, George Peabody Wetmore. 5, W. C. Schermerhorn, Monday; W. S. Gurnee, Wednesday; Edgerion Winthrop, Friday. 6, Mrs. A. W. Sherman and Wallace C. Andrews, half season. 8, Cyrus W. Field and R. G. Dun, Wednesday. 7, William C. Whitney and S. C. Harriott, Monday. 9, Mrs. William Astor. 10, Mrs. Osborn. 11, John J. Wyszog, Monday; W. Storrs Wells, Wednesday; J. H. Beckman, Friday. 12, Miss Callender, Monday and Friday; Mr. J. Millbank, Wednesday. 13, George N. Curtis, Jabez A. Bostwick and E. T. Knowlton, Monday. 14, Henry Clews, Monday; W. H. Starbuck, Wednesday; W. H. Inman, Friday. 15, Adrian Iselin and David Stuart, Wednesday. 16, Austin Corbin. 17, William D. Sloane and H. McK. Twombly. 18, R. G. Remsen, Monday; Clarence Andrews, Wednesday; Robert Goelet, Friday. 19, H. Knickerbocker, Monday and matinees; J. H. Schiff, Wednesday; McCoskry Butt, Friday. 20, Robert Goelet. 21, F. O. French, odd performances. 22, George Henry Warren. 23, J. Hood Wright. 24, Geo. Hobart Warren, odd performances; J. Augustus Hamilton and Henry T. Sloane, even performances. 25, Elbridge T. Gerry. 26, Luther Kountze, Mrs. Paron Stevens, even performances. 27, E. C. Moffat, Monday; P. P. Lewis and J. E. Alexandre, Wednesday; Thomas Stokes, Friday. 28, W. Seward Webb. 29, L. J. Leiter, Monday; J. T. Farish, Wednesday; C. C. Baldwin, Friday. 30, William K. Vanderbilt. 31, George De Forest, Monday; Thomas Hitchcock, Wednesday; E. R. Gunther, Friday. 32, William Rockefeller. 33, Calvin S. Brice. 34, Heber R. Bishop. 35, Cornelius Vanderbilt. 36, George S. Bowdoin.

First Tier—No. 37, Bradley Martin. 39, the directors. 42, Miss Catherine Drexel. 44, George Kemp. 41, George F. Baker and H. C. Fahnestock. 43, Mrs. Marshall O. Roberts. 46, James Harriman. 45, J. C. Barron, M. D. 47, Dr. Jackson, Monday, and F. N. Sharon, Friday. 48, H. G. Marquand. 50, ———. 49, Mrs. J. C. Ayer. 51, R. T. Wilson. 52, Walston H. Brown, odd performances, and Adrian Iselin, even performances. 53, Robert L. Cutting. 54, Miss McEckron, Monday, C. H. Sanford, Wednesday, and Addison Cammack, Friday. 55, James A. Roosevelt. 57, James Stillman. 58, D. O. Mills. 61, W. L. Breeze. 63, O. B. Jennings, odd performances; G. G. Haven, even performances, and John E. Parsons. 56, J. Pierpont Morgan. 65, Samuel D. Babcock. 67, Edward Cooper. 58, Charles Lanier. 66, W. H. Tillinghast, odd performances, and William M. Kingsland, even performances. 62, C. P. Huntington. 64, W. E. Connor and G. P. Morosini, Wednesday. 71, George Bliss, odd performances, and Levi P. Morton, even performances. 66, Adrian Iselin, Jr. 73, F. C. Lawrence and George S. Scott, Wednesday. 68, William Rhinelander. 70, James C. Parish. 72, Frederic Goodridge.

The Insurance Small.

There was but little insurance on the building, which was believed to be positively fireproof. The entire value of the policies which were taken out aggregated only \$60,000, so it is understood. Of this \$45,000 was on the stage, and included the costumes, scenery and accessories. The remaining \$15,000 was on the building.

Secretary H. M. McLaren, of the board of directors, said that he was unable to give any information as to the amount of insurance. He did not even leave the policies in his safe in the office. Some of the directors had attended to the matter, but he did not learn who they were.

As to the amount carried, he could only conjecture. He knew it was not large, but he thought it was somewhat above \$60,000.

The rates at which the insurance is carried are, in technical language, as follows:

The regular rate of the Board of Underwriters on the Metropolitan Opera House was \$3.90 per 100 on the building and \$4.90 per 100 on the contents, subject to 10 cents reduction upon notice to the association of compliance with inclosed warranties—10 cents on each warranty.

The warrantee was as follows:

Plenty of Protection.

First—Forty gallon barrel water, six buckets, one fire extinguisher, two axes, two hooks on each fly gallery on each side stage, in property room, repair and paint shops.

Second—Night and Sunday watchman, with watch clock, having stations on each floor, on stage and each gallery, property room, repair and paint shops, and special building call connected with Fire Department Headquarters.

Ten cents reduction. Regular rate, building, \$3.90, and contents, \$4.90 on each.

"The Metropolitan Opera House was as near fireproof as any building could be," said a stock holder and box owner last evening. "I remember that in the construc-

tion of the building about \$500,000 worth of iron was used. The architects and builders used every possible device to insure the safety of the building from fire. Iron, brick, stone, terra cotta and cement were used as substitutes for wood wherever possible.

"I think the directors are excusable for not having carried more than a nominal amount of insurance. They believed the building to be fireproof."

I called upon Mr. Luther Kountz, the banker, and one of the seventy stockholders of the Metropolitan Opera House, at his home in Brookside, Morristown, N. J. He said he was in favor of taking immediate steps toward replacing the magnificent structure.

Mr. Schoeffel's Plans.

BOSTON, Mass., August 27, 1892.—John B. Schoeffel left for New York this afternoon. Before leaving he said that his lease of the opera house did not begin until October 1, and that engagements had been made for a season of twelve or fifteen weeks of grand opera with practically the same company as last year and some additional prime donne.

It was possible, he thought, that the company might be taken to Chicago to open there with a season of a month or six weeks, and afterward for a short season in Philadelphia and other cities.

"I guess we will find a place for the company," he said, "though of course I can't tell at this moment. We are under some heavy contracts, but we would be under no obligation to fulfill them under such a calamity as this. Fire, war or the death of a President would be sufficient to let us out of such contract."

Rebuild at Once.

NEWPORT, R. I., August 27, 1892.—Society people were shocked to hear at about noon of the burning of the Metropolitan Opera House in New York, and it served together with the dreary weather to cast a gloom over the place.

Before noon I notified Mr. Henry G. Marquand of the fire and he was surprised and said that it was impossible to believe the report. He informed me that he was a stock holder as well as a trustee.

Mr. James P. Kernochan, who received his first information of the fire from the "Herald's" correspondent, said that if the report was true it was useless to attempt to build a fireproof building.

The Metropolitan Opera House was fireproof, and if it had been burned some attention, said Mr. Kernochan, should be paid as to what a fireproof building meant. He was happy to say that he escaped being a stockholder. The expense of being a stockholder was altogether too heavy.

The spectators who called at the Casino to see the coach start discussed the probable loss of the building. Mr. H. J. Van Allen and Mr. Robert Goelet received telegrams, however, which eased the minds of those interested, and these were confirmed later by dispatches received at the private brokerage offices of E. C. Potter & Co., J. W. Davies & Co. and Van Amburgh & Atterbury. Society, therefore, dismissed the matter and was hardly prepared for later news which indicated that the building was a wreck.

To-night I called at the residences of Mr. Robert Goelet, Mr. Henry G. Marquand, Mr. Eugene Kelly, Jr.; Mr. Calvin S. Brice, Mr. Richard T. Wilson and Mr. James Stillman, in order to ascertain if they were in favor of rebuilding the opera house at once. Mr. Marquand was surprised to learn that the fire proved to be so serious. He said that if it was a total loss he was in favor of a new location. Otherwise he favored rebuilding at once.

New York was a great city and her people could be depended on to respond. The opera house might, be thought, be managed with greater economy than it had been. Similar institutions in foreign countries were a success, but it should be added, he said, that many of them received government aid. He thought it impossible that a fireproof building like the Metropolitan should burn, but he could not believe the report. He was in favor of making all necessary repairs at once. The opera house was needed, and New York could be depended upon to come to the front, as she always has done.

Mr. Calvin S. Brice was equally surprised, as he, too, had been led to believe that the fire was not serious. "Say for me," said Mr. Brice, "that I am in favor of rebuilding at once, and that the stockholders, who are all able to stand the loss, will not be backward in meeting the assets."

Mr. Robert Goelet said: "Why, the report is not true. Here, look at this telegram which I have received from the secretary, who wires me that only the stage and scenery are burned. He does not think that the loss is serious, and I certainly must believe what he tells me. The report is exaggerated, but if what you tell me is correct I am surprised. Say in the 'Herald,' however, that I am of the opinion that the necessary repairs should be made at once, but understand I do not credit your statement." Mr. Goelet was deeply interested and said that he could not see how a building constructed as the Metropolitan Opera House was could be destroyed. Mr. Goelet expressed himself in no uncertain manner. Messrs. Vanderbilt, Kelly, Wilson and Stillman, mentioned above, were

not at their homes when I called. Messrs. Wilson and Stillman were in New York.

Ex-Secretary Whitney was also reported as being in New York. However, society has had something else to discuss to day besides distressing scandals and tennis polo matches.

The opera house is part and parcel of what goes to make Newport's society.

Hammerstein's Offer.

By what seemed to be irony of fate the sale of subscription tickets for this season was announced to begin at the Metropolitan Opera House last Saturday at 10 o'clock. Mr. McLaren was getting his books ready when the fire broke out, and at least a score of persons who had come early in answer to the advertisement printed yesterday in the "Herald" remained to see a very costly stage display for which they paid no admission fee.

When the worst of the fire was over the possibility of getting the house in shape for opening in November was pretty thoroughly discussed. Mr. Adrian Iselin, one of the directors earliest on the ground, declared that the builders would get to work within forty-eight hours, and that the house would be in readiness by the date fixed, November 21. He dictated a cable dispatch to that effect to be sent to Mr. Abbey. Later in the day Mr. Iselin was not quite so sanguine.

Mr. Marc Eidlitz, the builder of the opera house, made a thorough survey of the ruins at 2 o'clock Saturday, and when asked if the new building could be made ready for opera in three months shook his head doubtfully.

Should Mr. Abbey decide to take another theatre for the first half of his New York season the new Manhattan Opera House on Thirty-fourth street, west of Broadway, and the Academy of Music are the only houses available. The Academy is rather out of the question, because it has no boxes and it is now too far down town for fashionable patronage. The Manhattan Opera House is rapidly approaching completion and is to be opened on November 14, under the management of its owner, Mr. Oscar Hammerstein, who will present Mrs. Bernard Beere, the English actress.

I asked Mr. Hammerstein if he would give up his house to Mr. Abbey. "I will do anything to help Mr. Abbey out," said he, "and nothing would please me better than to have grand opera here with Mr. Abbey's artists."

The Manhattan Opera House holds 2,800 persons, only 400 less than the Metropolitan Opera House.

Precautions Against Fires.

All reports show that the Building Department looked carefully after the construction of the building. In the entire structure there was not a stud partition, the floors were of iron, the roof beams were all iron and mounted on rollers to allow for expansion and contraction, the ceiling was of iron and the ornamental part of the proscenium, the tiers, balustrades and the frames of the boxes were all of metal. A complex iron system supported the stage. Besides all this there was a large water tank, an automatic sprinkler and other special arrangements for extinguishing fires.

"There will not be enough wood in the entire building to make a respectable bonfire," was the emphatic statement of Mr. Cady, the architect, while the building was in process of construction.

Previous Fires.

From the time the opera house was built up to its destruction by fire yesterday only two fires, and these so trifling as hardly to be worth mentioning, have occurred in the building.

The first was on the evening of December 17, 1884, during the performance of "Le Prophète." It was just before the opening of the opera, when the stage manager signaled to turn on a full flow of gas prior to the raising of the curtain. The fly net back of the curtain caught on fire. Among the people on the stage there was a temporary stampede and panic, but the fire was extinguished without the people in the house knowing anything about it.

The other fire was on the night of December 26 in the same year. A rubber hose became disconnected from a gas pipe, permitting the escape of gas, which ignited. The firemen detailed on the stage quickly extinguished it without any alarm being given.

Grand Opera's Home.

The Academy of Music originally built in 1866 answered for many years the requirements of the patrons of opera in this city. As the city grew in population, as our commerce expanded, as our business interests enlarged, as great fortunes were accumulated, as the area of fashionable society widened, there came a necessity for a new opera house.

A few society leaders had long monopolized the private boxes at the Academy of Music. Many families of multi-millionaires had to content themselves with orchestra seats. They did not like it. They wanted a larger house, a large increase in the number of private boxes. The result was the erection of the Metropolitan Opera House.

There was no trouble in finding subscribers to the new enterprise. A plan of organization was agreed upon, a charter obtained and a stock book opened. The capital

stock was placed at \$600,000, in shares of \$100 each. At the first meeting of the new corporation, on April 10, 1880, the following gentlemen signed the subscription book and handed in their checks for \$1,000 each:

Subscribers.	Shares.	Subscribers.	Shares.
George Henry Warren.....	100	A. W. Sherman.....	100
James A. Roosevelt.....	100	Luther Kountze.....	100
G. G. Haven.....	100	J. Pierpont Morgan.....	100
W. K. Vanderbilt.....	100	E. P. Fabbri.....	100
G. Peabody Wetmore.....	100	Bradley Martin.....	100
Robert Goellet.....	100	W. H. Tillinghast.....	100
Ogden Goellet.....	100	J. N. A. Griswold.....	100
G. Henry Warren.....	100	J. T. Navarro.....	100
H. W. Gray.....	100	James H. Stebbins.....	100
C. Fellows.....	100	R. T. Wilson.....	100
W. H. Vanderbilt.....	100	George F. Baker.....	100
Cornelius Vanderbilt.....	100	W. M. Rhinclander.....	100
H. McK. Twombly.....	100		

These prompt subscriptions were guarantees of success. Within a few days the remaining required subscriptions were obtained, as follows:

Subscribers.	Shares.	Subscribers.	Shares.
William C. Rhinclander.....	100	Adrian Iselin.....	100
George Kemp.....	100	Buchanan Winthrop.....	100
C. C. Baldwin.....	100	David King, Jr.....	100
G. C. Clark.....	100	Edward A. Wickes.....	100
J. J. Astor.....	100	George B. Fearing.....	100
William H. Keene.....	100	C. K. Garrison.....	100
Henry Clews.....	100	Levi P. Morton.....	100
James C. Pariah.....	100	Theodore A. Havemeyer.....	100
Frank Lawrence.....	100	William H. Vanderbilt (addi- tional).....	100
William K. Vanderbilt.....	100	Johnston Livingston.....	100
D. O. Mills.....	100	Matthew Morgan.....	100
Samuel F. Burger.....	100	Edward Cooper.....	100
George A. Beck.....	100		
Jeremiah Milbank.....	100		

Thus far the New York "Herald," a very satisfactory account altogether. The "Times" contained the following artistic history of the house, which is worthy of reproduction as a matter of history.

Its Artistic History.

The Metropolitan Opera House leaves behind it an artistic history of which any set of stockholders might well be proud. Though the fame of the house was made as the home of grand opera in German, its career began with one of the most brilliant seasons of Italian opera ever given in this city. The impresarios were Henry E. Abbey and Maurice Grau, of whom the former then began his career as an opera manager. Though he had no experience in the business, Mr. Abbey had long been known as one of the boldest and most skillful of speculators in amusements, while Mr. Grau had an abundant practical knowledge of the operatic field.

The house was opened on Monday evening, October 22, 1883, with Gounod's "Faust." The principal singers were Christine Nilsson as "Margherita," Scalchi as "Siebel," Mrs. Lablache as "Marta," Campanini as "Faust," Del Puente as "Valentino," and Novara as "Mephistopheles."

The season lasted till the end of December. In addition to those already mentioned, the leading singers were Marcella Sembrich, Emma Fursch-Madi and Alwina Valeria, sopranos; Zelia Trebelli, contralto; Stagno and Capoul, tenors; Kaschmann and Guadagnini, baritones, and Augier, basso. The conductor of the orchestra was Vianesi, and the première danseuse was Cavalazzi.

The operas produced were "Faust," "Don Giovanni," "I Puritani," "Il Barbiere di Siviglia," "Il Trovatore," "La Gioconda," "Lohengrin," "Lucia de Lammermoor," "Mefistofele," "Mignon," "Rigoletto," "Roberto," "La Sonnambula," and "La Traviata." Only two of these were new to this public—"La Gioconda" and "Mefistofele." The scenery in most of the operas presented in Mr. Abbey's opening season was only fair, but the costumes were new and rich.

Notwithstanding the fact that the house was new and backed by a powerful social faction, the season was peculiarly disastrous. The city was plainly unable to support both the Academy of Music, then under the waning government of J. H. Mapleson, and the opera house. The result was that Mr. Abbey lost \$250,000. It has remained one of the bright pages in Mr. Abbey's record as a man of honor that he never rested until he had discharged that enormous debt at 100 cents on the dollar.

Mr. Abbey declined to renew his lease of the house, and the stockholders cast about for some method of keeping their doors open. In this emergency Dr. Leopold Damrosch, director of the Symphony and Oratorio societies, approached them with a proposition to give opera in German. He advanced the arguments that much of the repertoire would be practically new to this public and that the price would be reduced from \$5 for an orchestra chair to \$2.50, and in a like manner all over the house. It may as well be said here that \$2.50 proved to be just a little too low, and \$3 was finally made the price.

The stockholders accepted Dr. Damrosch's plan because it was that or nothing. The result was that the seven seasons of grand opera in German began on November 17, 1884, with a performance of "Tannhäuser." The company consisted of Mesdames Materna, Krauss, Schroeder-Hanfstängl, Brandt and Slach, and Messrs. Schott, Robinson, Staudigl, Kögel and Udvardi. The operas given were "Tannhäuser," "Lohengrin," "Die Walküre," "Fidelio," "Les Huguenots," "Le Prophète," "Der Freischütz," "William Tell," "Massaniello," "Don Juan," "Rigo-

letto," and "La Juive"—a list which for catholicity has never been excelled in this city.

The second season opened on November 23, 1885, under the direction of Edmund C. Stanton, Dr. Damrosch having died. Anton Seidl made his début as conductor and Walter Damrosch became his associate. The principal new members of the company were Lilli Lehmann, Max Alvary and Emil Fischer. The season consisted of fifty-two performances, of which fifteen were devoted to the successful "Queen of Sheba." The other works presented were "Lohengrin," "Carmen," "Der Prophet," "Die Walküre," "Die Meistersinger," "Faust" and "Rienzi."

The third season began on November 8, 1886. The only new artist of prominence was Albert Niemann. The following works were given: "Queen of Sheba," "Die Walküre," "Aida," "Prophet," "Golden Cross," "Tannhäuser," "Tristan und Isolde," "Faust," "Lohengrin," "Merlin," "Fidelio," "Die Meistersinger," "Rienzi," and "Massaniello." The deficit on this season was \$31,249, as compared with Mr. Abbey's \$250,000.

The fourth season began on November 2, 1887. The new singers were Elmsblad, basso; Meisslinger, contralto, and Farency, tenor comedian. The additions to the repertoire were "Siegfried," "Trumpeter of Sakkingen," "Euryanthe," "Ferdinand Cortez," and "Die Götterdämmerung."

The fifth season began on November 8, 1888. The new singers were Perotti, tenor; Griener, baritone; Fohstom, soprano; Moran-Olden, soprano. The only novelty was "Das Rheingold." The deficit on the season was \$52,13.

The sixth season began on November 27, 1889. The principal new singers were Voga, tenor; Kalisch, tenor; Reichmann, baritone; Wiesner, soprano; Huhn, contralto; Behrens, basso. The additions to the repertoire were "Un Ballo in Maschera" and "The Barber of Bagdad."

The seventh and last season of German opera began on November 26, 1890. The new singers were Antonio Mielke, Pauline Schöller-Haag, Minnie Hauk, Marie Jahn, Jennie Broch and Olga Islar, sopranos; Marie Ritter Götze, contralto; Heinrich Gudehus and Andreas Dippel, tenors, and Juan Luria, baritone. The additions to the repertoire were "Azrael," "Vassal of Szizeth," and "Diana of Solange."

The stockholders announced a little before the close of the season that they were tired of German opera, and had rented the house once more to Abbey & Grau to produce opera in French and Italian. Messrs. Abbey & Grau's season opened on December 14, 1891, with Gounod's "Romeo e Juliette." The principal singers of the company were Mrs. Emma Eames, Miss Marie Van Zandt, Mrs. Emma Albani and Mrs. Lilli Lehmann, sopranos; Miss Giulia Ravogli and Mrs. Scalchi, contraltos; Mr. Jean de Reszké, Mr. Valero and Mr. Paul Kalisch, tenors; Mr. Jean Lassalle and Mr. Martapoura, baritones, and Mr. Edouard de Reszké basso.

The operas presented were "Romeo e Juliette," "Faust," "Aida," "Les Huguenots," "Norma," "Orfeo," "Cavalleria Rusticana," "Rigoletto," "Il Trovatore," "Mignon," "L'Africaine," "Carmen," "Dinorah," "Don Giovanni," "Fidelio," "Hamlet," "Lakmé," "Lohengrin," "Die Meistersinger," "Otello," "Le Prophète," "Flying Dutchman," "Marta," "Il Barbiere" and "La Traviata." The last four were given in the supplementary season, in which Patti and her concert company appeared.

The last opera performed in the house was "Il Barbiere di Siviglia," on Saturday afternoon, April 9, with Patti, Campanini and Del Puente in the principal parts. Strangely enough, however, the last operatic performance of any kind in the Metropolitan took place at the concert in aid of the Young Women's Christian Association, on April 26, when the last scene of "Die Walküre," including "Wotan's" farewell and the magic fire scene, was performed, with the usual stage accessories, by Mrs. Ritter-Götze and Emil Fischer, Mr. Seidl conducting the orchestra.

Among the famous artists who made themselves known in America at the Metropolitan may be mentioned Sembrich, Kaschmann, Marianne Brandt, Albert Niemann, Heinrich Vogl, Theodore Reichmann, Lilli Lehmann, Max Alvary, Emil Fischer, Jean and Edouard de Reszké, Jean Lassalle and Emma Eames.

The operas produced there for the first time in America were "La Gioconda," "Mefistofele," "Queen of Sheba," "Die Meistersinger," "Rienzi," "Golden Cross," "Tristan und Isolde," "Merlin," "Das Rheingold," "Siegfried," "Die Götterdämmerung," "Trumpeter of Sakkingen," "Ferdinand Cortez," "Barber of Bagdad," "Asrael," "Vassal of Szizeth" and "Diana of Solange." Many other operas were revived after having been unheard so long as to be practically novelties.

The stockholders of the house had renewed their contract with Abbey & Grau for this season on remarkably favorable terms. Mr. Abbey was to have entire control of the building and to receive all rentals for balls, public meetings, &c.

Waiting for the Committee.

James A. Roosevelt, president of the Metropolitan Opera House Company, was seen by a "Times" reporter at his

summer residence, near Oyster Bay, L. I., last Saturday night and asked what steps would be taken to repair the damage done by yesterday's fire.

"I cannot say," Mr. Roosevelt replied, "because I do not know what is the extent of the damage. I only know that there has been a fire, which I learned through a telegram from Mr. McLaren. He intimated that it was quite a bad fire, but did not go into particulars.

"There will be a meeting of the directors as soon as they can be brought together, which may be several days, as many of them are out of the city on vacation."

"Is there a clause in the terms of the lease to Mr. Abbey which provides for its cancellation in case of fire?" was asked.

"I do not remember accurately as to that," replied Mr. Roosevelt, "but I should suppose that a serious fire would virtually cancel the lease. None of the amusement committee, of which Mr. Haven is chairman, is in the city, but telegrams were sent to them to-day with the request that they return at once. Nothing will be done in regard to amusement arrangements until that committee has a conference."

PERSONALS.

Still Another Opera by Verdi.—A Genoa paper asserts that Verdi has not only completed his "Falstaff" (which Ricordi, in Milan, is printing), but is already at work on another opera. Verdi, says the writer, is equally free from modern nervousness and from the indolence which characterized Rossini in his later years. His nature craves work almost as imperatively as it did half a century ago. "I had intended 'Falstaff' to be my last work," he recently remarked to a friend, "but since I continue to live and enjoy good health, why should I stop?" He refused, however, to divulge the title and subject of his next opera until he has made some progress with the score.

Hegner.—Otte Hegner has received another offer for a tour in America.

Moses Rubinstein.—Rubinstein has been at Prague lately to arrange for the performance next month of his new biblical opera, "Moses," which is in five parts and will occupy two evenings. He considers this his best work.

Mascagni as a Defendant.—Mascagni and his publisher have now been beaten in three law courts in the suit brought against them by Verga, the author of the play out of which Targioni constructed the libretto of "Cavalleria Rusticana." Verga will hereafter receive 25 per cent. of all the *tantièmes* of the popular little opera.

A Mielke Way.—Antonia Mielke will be heard in Munich in October, in a series of trial performances which are to decide her choice as successor to Mrs. Vogl, who recently retired from the stage.

A New Trio by Saint-Saens.—The illustrious French composer Camille Saint-Saens has just published a trio for piano, violin and cello. The work is the composer's op. 92 and is in the key of E minor. The finale is said to contain a remarkable four voiced fugue.

Pleased with Sigrid.—Gounod was so pleased with Sigrid Arnoldson's singing in his "Philemon and Baucis," which she sang fifteen times with great success, that he gave her his portrait, with a flattering inscription.

Johann Kruse a Professor.—Johann Kruse, at present the teacher at the Royal High School at Berlin, has just been appointed a Royal Professor.

Old but Tough.—Strauss' funny opera "Prince Methusalem" is having phenomenal success at Berlin.

Limmander de Nieuwenhove.—The death is announced in Paris of Baron Limmander de Nieuwenhove, member of the Royal Academy of Belgium, once famous as a musician. He was born at Ghent in 1814, and received his musical education at Friburg. In 1849 the Opéra Comique produced, with success, his "Monténégrins." The play which Morny heard at the Opéra Comique the night before the coup d'état was Limmander's "Château de Barbe-Bleue." In 1856 he produced at the Opéra, "Maximilien ou le Maître-Chanteur;" in 1859, a lyrical drama in three acts, "Yvonne;" a symphony, "La Fin des Moissons;" thirty choral pieces for male voices, without accompaniment; a requiem mass with organ, a stabat with orchestra, a sonata for piano and violoncello, a quatuor for string instruments, and fragments, executed at the conservatoire, of an opera, "Les Druides." He made a large fortune in Belgium by speculating in railways.

Von Doenhoff.—Helen von Doenhoff, contralto of renown, has been spending her recent vacation at Ontario Beach, Charlotte, N. C. She will probably return to New York this week.

Trebelli-Bettini's Funeral.—London, August 27.—Mrs. Zelia Trebelli-Bettini has been buried at Eretat, France, beside her mother. A large number of prominent artists will attend the memorial services that are to be held there. The death of the noted songstress was extremely tragic. She had spent the evening at the Casino with a number of

friends and had returned to her residence in excellent spirits.

She was lying on her bed reading a newspaper when a storm broke overhead with fearful violence. A heavy crash of thunder shook the house. Mrs. Trebelli dropped the paper and called for her attendant. As the latter reached her she gasped: "It is all over; I am dying." Restoratives were applied and she rallied slightly. Then came another blinding flash of lightning and a deafening clap of thunder, and amid the warring of the elements the spirit of the singer passed away.

Zur-Muehlen to Sing Here.—The well-known German tenor, Raimund von Zur-Muehlen, has been engaged by Mr. Louis Blumenberg, of 114 Fifth avenue, for a tournee in this country, beginning in December, and will make his first appearance with the Oratorio Society in "The Messiah." Zur-Muehlen is yet a young man, but is famous in Germany for his admirable singing of Schubert and Schumann songs, of the latter of which he made a special study with Mrs. Schumann.

Liszt Letters.—A large collection of the letters of the Abbé Liszt was found after his death. They have been carefully sorted and edited by the Princess Wittgenstein (for some of Liszt's private letters would, perhaps, not be particularly edifying reading), and under the title of "La Mara" they will in a few days be published by Messrs. Breitkopf & Härtel.—London "Figaro."

FOREIGN NOTES.

Gauls at Bayreuth.—The Wagner festival at Bayreuth has been notable this year for the marked increase in the number of French visitors. This season 4,000 French lovers of Wagner's music have visited Bayreuth against 7,000 English and American visitors. The next festival has been fixed for 1894.

Nordica.—The truth about Nordica's not singing at Bayreuth in "Tannhäuser" appears to be that she offered to take the rôle of "Venus," but her acquaintance with the German language was so slight that she was obliged to abandon it. To this was due the unfounded rumor that she was ill.

Verdi's "Falstaff."—Verdi has requested the manager of the Argentina Opera House at Rome to send his principal scenic artist and costume designer to England to obtain sketches of old authentic views of Windsor and the English costumes in the reign of King Henry IV. for the forthcoming production of "Falstaff." Mr. Maurel is still sojourning at Verdi's country residence, and it is said that the great Italian composer devotes three hours daily in coaching up the French singer in his part of the "fat knight" of the "Merry Wives of Windsor."

It Deserves to Be.—Dvorák's "Stabat Mater" seems to be on the program of almost all the musical festivals given this summer.

A Dignity.—The Royal Music School in Munich has been raised to the dignity of a royal academy of the tone art, whose director will be Mr. Perfall, while Rheinberger and Abel are the inspectors.

Lecocq Still Writing.—Lecocq is writing a new operetta, for which Clairville and Baitsch have furnished the libretto.

A Success.—Reyer's "Salambô" has proved a great and lasting success at the Grand Opéra in Paris.

London "Figaro" Items.—Mr. Jean de Reszké is reported from Mont Dore to have "entirely lost his cough and doing splendidly."—It seems that the elder Faccio, like his son, the famous conductor, died insane.—The Royal Opera, Berlin, will, on October 7, celebrate the fiftieth anniversary of its foundation.—Mr. Sims Reeves is writing a new singing method.—Mr. Santley proposes about six weeks hence to publish the reminiscences of his life.—Mr. Widor, the Paris organist, is now engaged upon a choral symphony, or, rather, a symphony for orchestra, chorus and organ. Choral symphonies, since the immortal No. 9 was composed, are somewhat dangerous experiments; but Mr. Widor's work will be written specially for the opening of the new concert hall at Vienna next February.

To Dress or Not to Dress.—While Emperor William not long ago failed in his attempt to make "evening dress" customary at the Berlin Opera House, Lord Dysart has started a crusade against the operatic swallow tail coat which has so long been obligatory in London opera houses. The "St. James' Gazette" remarks apropos: "It is not found necessary to enforce regulations as to dress at any opera houses but those of England—not even at the lyrical theatres of St. Petersburg and Moscow, where, as the playhouses are directed under the immediate authority of the Imperial Government, one might expect a more despotic code of laws than in our comparatively free land. It is true that when the Englishman goes abroad for a holiday he sometimes shows himself at an opera house in a suit of tweeds. Thus, in the late Mr. Vitu's magnificently illustrated work on modern Paris, an

elaborate picture of the foyer of the Nouvel Opéra has among its prominent figures two Englishmen wearing knickerbockers, tweed coats and pot hats. In England, however, few opera goers would venture upon so unbecoming a style of attire, which one never meets with at the ordinary dramatic theatres where liberty of dress is allowed. Giving up Italian opera as a hopeless absurdity, Lord Dysart hopes that when Sir Augustus Harris gives an autumn season of German opera a sweet spirit of reasonableness will prevail and that gentlemen will be allowed to suit their own convenience in the matter of raiment."

Liszt's Grave.—Liszt's grave in Bayreuth, over which a fine mausoleum has been erected, is visited every summer by most of the tourists who attend the festival. As he died during one of the festivals, the anniversary of the sad event occurs yearly when the town is filled with visitors, and the mausoleum is on this day completely filled with flowers, placed there by his admirers.

Lago's Engagements.—Mr. Lago has engaged McIntyre and Oudin, leading English singers, for his autumn opera season at the Olympic Theatre. He is also trying to secure Albani. Among the novelties he will produce will be an English version of Tchaikowsky's Russian opera, "Mazeppa," and a new Italian work by Puccini, a fellow student of Mascagni, who is reputed to be equal to the latter as a composer.

A New Opera.—Mr. B. Pottinger Stephens and Mr. Edward Solomon are engaged in writing a new opera to be called "The Spanish Main." Messrs. Stephens and Solomon are together responsible for a series of comic operas, beginning with "Billee Taylor" (which is still being played in the provinces), and besides the work already mentioned, which is being written to the order of a big firm of music publishers, Messrs. Stephens and Solomon have in preparation a comic opera founded on the old English ballad of "Sally in Our Alley."

A Pupil of Benoit.—The only novelty for the coming opera season at Brussels, which opens September 5, is an opera in four acts by Jan Blocky, a talented pupil of Peter Benoit.

A History.—Albert Soubies, to whom we owe the admirable series of the "Almanach des Spectacles," now in its eighteenth year, has just written, in collaboration with Charles Malherbe, a sketch of comic opera in France, of which the first volume has recently been published, "Histoire de l'Opéra Comique, 1840-60" (Paris: Flammarion; New York: F. W. Christern). The authors outline briefly the origin and development of comic opera prior to its establishment in the Salle Favart, destroyed by fire five years ago. They give abundant dates and supply a complete list of managers and of theatres. Thus, for the period from 1840 to 1860 they give a detailed history, year by year, with a full account of every novelty, so that one can see the growth of the tendency which threatens to change the light and laughing opéra comique of the "Fra Diavolo" and "Crown Diamonds" type into the more serious and dramatic opera of the "Mignon" and "Carmen" type. This tendency has been accentuated of late years, as will be shown in the second volume of Messrs. Soubies and Malherbe's book. Oddly enough, a second tendency, to which they do not allude, will probably prevent the first from being harmful. This is the tendency of opéra bouffe to become opéra comique: Offenbach's "La Périochole," Lecocq's "Le Petit Duc" and Audran's "La Cigale" all approach the pure type of Auber and Adam. For the rest this book is well made and is welcome. The history of a single theatre is like the history of a town or a county—an humble task, perhaps, but eminently useful.—"Post."

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ASK FOR NOVELTY LIST No. 4.

HOME NEWS.

Musicians in Council.—The board of trustees of the Musical Mutual Protective Union decided last week to write to Manager Sanger regarding the equalization of prices. The members of the theatre orchestras also want to be paid directly from the box office instead of through the leaders of orchestras. The union says the players are often fleeced by dishonest leaders, who arrange to have union rates from the managers and pay the orchestra less than union rates, pocketing the remainder. The men say that some musicians are forced, through need of employment, to accept these conditions. President Bremer reported that he had prepared a petition to Secretary of the Treasury Foster regarding the Hungarian band which it is alleged arrived here from Europe under contract two weeks ago.—"Sun."

Worcester Festival.—Among the artists engaged for the coming Worcester festival are Miss Emma Juch, Mrs. Corinne Moore Lawson, Miss Olive Fremsted, Mrs. Tavery, Mr. W. H. Rieger, Campanini, Mr. Carl E. Duff, Galassi and Max Heinrich. One of the works to be produced there will be Rubinstein's "Paradise Lost."

Musin's Concerts.—Mr. Ovid Musin and his company, who are now in Australia, will sail from that country on September 5 and begin their seventh American season in Brooklyn on October 24. Besides Mr. Musin the members of the company are Mrs. Annie Louise Tanner-Musin, Miss Inez Parmater, Mr. Eduard Schaff and Mr. Pere de Lasco.

The First Rehearsal.—The first rehearsal for the production of Mr. S. G. Pratt's musical allegory, "The Triumph of Columbus," which is to be given in connection with the forthcoming Columbian celebration, will take place Friday evening, this week (September 2), at Mason & Hamlin Hall, 158 Fifth avenue. A few more singers can be admitted to the chorus by sending in their applications immediately to Mr. Pratt at 158 Fifth avenue.

The New York College.—The fifteenth season of the New York College of Music, Alexander Lambert director, will begin September 1. A new feature will be an operatic department under the direction of Mrs. Fursch-Madi and Mr. Clodio.

More Music.—Mr. George Floyd proposes to give a series of Sunday night concerts at the Broadway Theatre, beginning early in October.

Harry Pepper.—Mr. Harry Pepper's season begins in this city in September. He has a new recital—"An Evening with the Oratorio and Ballad."

Ohio College of Music.—Under the direction of Mr. Julius G. Bierck, who for ten years past has been organist at St. George's Church of this city, the recently incorporated Ohio College of Music, located at 136 East Broad street, Columbus, Ohio, will be opened on September 15. The institution will be endowed and is to be conducted on the latest modern principles. Mr. Bierck will instruct vocal pupils and teach the organ. The violin department will be in the hands of Charles F. Higgins; Mr. Chas. T. Howe is the flute teacher and Mrs. T. H. Schneider the piano teacher. Other teachers will be added to the faculty.

Mr. Conried's Plans.—Mr. Heinrich Conried got back last week by the Augusta Victoria from a four months' tour through Europe in search of new plays and artists. He brings with him a new operetta by Suppé, "The Twins;" one by Johann Strauss, "Princess Ninetta," and one by Cizbulka not yet christened.

Mr. Conried has engaged the operetta company now playing in Carlsbad under Director Ferenczi to give eight weeks' performances in this country. Dillinger, the composer, is the leader, and the company divides its time between Hamburg and Carlsbad.

Music at the Food Exposition.—Anton Seidl will conduct the October season of grand concerts to be given at the Madison Square Garden in connection with the Food Exposition. There will be forty-eight concerts in all, two each day, and the compositions will be varied.

An Organ in Mrs. Searles' Memory.—San Francisco, Cal., August 25.—Grace Church is to have a fine new organ, the gift of Edward J. Searles as a memorial to his late wife, who was a communicant many years. Preliminary arrangements have been made for building the instrument, which is expected to surpass all others on the continent.

Expense is not to be spared, as Mr. Searles intends the organ to be an eloquent memorial to his wife. The builder will be James E. Treat, a life-long friend of Mr. Searles, who built the fine organs in the Great Barrington (Mass.) and Methuen residences of the Searleses.

The gift is largely due to the perseverance of Organist H. H. Bosworth, of Grace Church, who has been in constant correspondence with the millionaire. The church vestrymen have given Mr. Searles entire freedom in carrying out his plans.

Picked men will build the organ, which will be under the supervision of Mr. Searles, who is himself familiar with the construction of great musical instruments. The pipes are to be of pure tin instead of the usual composition metal, and the case will probably be of black walnut. It will

be about 25 by 17 feet on the base and provided with the latest mechanical appliances. The total cost may exceed \$25,000.—"World."

A Dark Secret.—There is trouble in the Concord African Baptist Church in Duffield street, near Myrtle avenue, Brooklyn, and the choir has struck against singing at services on the hot Sundays of summer. The church is now practically without musicians, with the exception of the organist, who receives \$25 a month for his services.

The singers, it is said, declared that they are just as "high toned" as the members of the surpliced choir of St. Augustine's Church, the "swell" colored church of Brooklyn. The St. Augustine singers rest during the summer, and the Concord singers think that they should rest also. The deacons of the Concord Church, however, declare that the choir must sing regardless of the heat, and that if the members do not sing they must leave the choir.

Several of the friends of the singers consider the action of the deacons as revengeful. Recently the deacons found it advisable to erect a railing around the choir to prevent the female singers from throwing kisses at the male worshippers during prayer, and it is said the deacons are bent on having revenge for this expense.

M. V. Dixon, a son of the pastor, at a meeting of the Young People's Association of the church a few weeks ago, acted as spokesman for the choir in requesting the deacons to give the singers a vacation. The deacons refused to do this, and through Pierre Zano told the singers that if they did not wish to sing every Sunday they could leave the choir. On Sunday only two members of the choir were present.

The members of the church are also in arms against the choir railing. They say that it interferes with the singing, and they have asked the deacons to remove it.

P. H. Fisher, the secretary of the board of trustees, said that the officers of the church were of the opinion that they had pursued the proper course in refusing the demand of the choir.

The Casino and the Clubs.—The Casino is about to aim a hard blow at the recently organized Vaudeville Club. This club, which was recently incorporated and will take into its fold only members of the big clubs of this city, intends to give high-class vaudeville entertainments at its rooms, at which only members and their families will be admitted. These entertainments will begin at 10 o'clock and continue until midnight. Mr. Rudolph Aronson, upon his part, is to follow out a plan in vogue in London. "The idea," said Mr. Charles Barton, of the Casino, "is to get the big clubs to guarantee to take a certain number of tickets a month. These we sell them at a reduced rate. A party of young men visit the club and take dinner. About 9 o'clock they wonder where they will go and finally hit upon the Casino. The clerk at the club gives them an order for as many admissions as they want and we honor it. At the end of the month we send our bill to the club and return to it a commission on the tickets sold. In this way the club members and the club itself are benefited. The clubs will be asked to accept this plan in a few days."

The Arion Trip—VI.

FROM LEIPSC TO VIENNA.

THE longest day of the entire trip was the one that comprised the journey from Leipzig to Vienna, by way of Dresden. The original traveling schedule had left a day open for the latter city, on which a concert or some festivity was to be given. But as the Gewerbehalle was being renovated during the summer months, it was found that the capital of Saxony contained no hall or other accommodation fit to give a concert in, and as Director Conried, who was responsible for the Vienna arrangements (which, by the way, were excellent), had come from Vienna to Berlin simply in order to insist upon the Arion's arrival in Vienna by the latest on Friday evening, it was concluded by the traveling committee to drop also the festival *Commerz* which was to have taken the place of the concert originally intended to be given at Dresden. For the purpose, however, of not offending the Dresden singing societies, who had sent deputations to Berlin to invite the Arion at all hazards, it was then concluded to make a short stay of a few hours at least in which to pay a call to the brethren in song of that city. Consequently, though the Leipzig *Commerz* had lasted long and late into the night, everybody was up bright and early on Friday morning for the special train from Leipzig to Dresden, where we arrived at about 10 A. M.

The usual deputations waited upon us at the Altstadt depot, the speeches were the same, or very nearly so, as all those which had preceded, and the only novelty was a number of young ladies (apparently some of the handsomest that were available for the purpose) who distributed bouquets among the members of the society. After the speechmaking was safely overcome we were all led to carriages of such elegance of equipment and drawn by such fine steeds that it was easy to surmise that they were private property and had only been lent for the day and purpose by their gracious and hospitable owners.

A drive then was enjoyed through the principal streets

of the fine old town, and a short stay was made at the great garden restaurant on the right hand side of the old stone bridge. Here luncheon was served with the cheering accompaniment of an excellent military band, and as thanks the Arion vouchsafed a couple of a *capella* choruses, which was received by their host with no end of enthusiastic applause.

A short walk of a quarter of an hour or so over the bridge, across to the fine old cathedral and along the beautifully situated Brühl terrace, on the left bank of the Elbe, brought the Arion members back to their carriages, which took them to the Neustadt depot, from which amid the hearty good-byes, cheers and *auf Wiedersehens* of their new Dresden friends they, a little after noon, departed for Vienna.

Prague was reached about 3 o'clock P. M., and the city of the Dvoraks and Smetanas, on the picturesque banks of the Moldau, only gave us hospitality for a short half hour in which to take a hasty meal.

On we went until at last, tired out by the unbroken strain of traveling, we reached the Austrian capital at 11:15, viz., one hour and a quarter after the schedule time, and all of us pretty sorely broken up. Traveling on the American plan, even when you can command a special train, is more than fatiguing. If you cannot at the same time enjoy American comforts. However, the reception we received at the Austrian capital, even at so late an hour, overshadowed indeed everything I ever witnessed and, in fact, absolutely overwhelmed us. It was a noticeable feature also that the further south we came the more intense the enthusiasm grew. In Hamburg it set in *messe forte*; it increased to a remarkable *forte* in Berlin, and the more southerly our course shaped itself the more pronouncedly *crescendo* was the heartiness of our reception, the joy with which we were greeted and welcomed, and now that we have reached the most southern point of our artistic tour—nee it has grown to a *fortissimo*, the genuineness and sincerity of which could not but wake a grateful echo in the breast of each and every participant of the now famous trip of the Arion.

As I said before, we reached Vienna at the late hour of 11:15 P. M. Nevertheless the north station was absolutely crowded with a reception committee, who had been assembled for at least an hour and a half before the belated train entered the depot. Among those deserving special attention were, as representatives of the Vienna city government, Vice-Burgomaster Dr. Richter and Alderman Dr. Klotzberg; as representatives of the international exhibition, Vice-President Baron Bourgoing, Count Wilczek, Count Kinsky, the General Director and Imperial Councillor Auspitzer; Gutman, the music publisher; Professor Luckhardt and others; as representative of the American Legation, Consul Otto Maass; as representatives of the Vienna Männergesangverein, its president, Dr. Olshbaur, and its conductor, the genial composer Edward Kremsner, and then the representative members (four of each society) of the sixty or more singing societies of the city. Altogether there must have been over 800 persons on the crowded platform. An imposing impression was created by the sixty banners of these different choral associations, which formed a glorious and multicolored background for the group of singers. When our train had stopped the band of the sharpshooters welcomed us with the "Star Spangled Banner." This was greeted with cheers innumerable from the train, which were returned with interest by the assembled multitude. Meanwhile everybody had left the cars, and President Katzenmayer and our own Van der Stucken had been presented to the principal personages at the station, and then Vice-Burgomaster Dr. Richter made a short but hearty speech of welcome.

Then Baron Bourgoing spoke on behalf of the international exhibition committee. Consul Maass greeted us in good American English. Gutman was heard for the music committee of the exhibition. President Dr. Von Olshbaur, of the Vienna Männergesangverein, hailed us as the "Knights of the Holy Grail of German Song," which felicitous expression was hailed with vociferous applause, and then our boys replied with their motto, which they sang with fresh and beautiful voices and which was received with no end of enthusiasm. Despite the lateness of the hour President Katzenmayer, of the Arion, was forced to answer many ovations and speeches.

The representative of the Princess Metternich, Director of the Imperial Archives Mr. Falge, was the last to address the Arion, and then under the lively strains of the "Radetzky March" and the hurrahs of the Viennese everybody was glad to enter a carriage which brought him to his hotel at about midnight. O. F.

NEW YORK COLLEGE OF MUSIC,

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ALEXANDER LAMBERT, Director.

Mme. FURSCH-MADI, Principal of Vocal Department.

ALL BRANCHES OF MUSIC TAUGHT

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NOTICE.—The New York College of Music will remain open during the entire summer.

ADELE LE CLAIRE.

A REPRODUCTION of the comely features of this talented lady will be found adorning our frontispiece this week. Adèle Le Claire is a native of this city, and has had the benefit of fifteen years' study with S. B. Mills, the well-known pianist. After this severe apprenticeship Mr. Mills pronounced most favorably upon the talents of his pupil, and she launched into professional life at Washington last spring. Her repertory as a pianist is large, but she makes a special feature of artistic accompaniments, accompanying both vocalists and instrumentalists with great taste and artistic finish.

Adèle Le Claire refers to Mr. S. B. Mills for her qualifications as a thorough teacher of modern approved methods. Mr. Mills, in fact, has sent her many pupils whom he is unable to take.

Her teaching rooms are at Chickering Hall.

Organ Loft Whisperings.

Much Music doth marre Men's Manners, although some Men will say that it is not so, but rather recreateth and maketh quick a Man's Mind. Yet methinks Reason it doth, as Honey to a Man's Stomach, which at first receiveth it well, but afterward it maketh it unfit to abide any strong nourishing Meat, or also any wholesome sharp or quick Drink. And even so all Manner of these Instruments, which standeth by fine quick fingering, maketh Men's Wits so soft and smooth, and so tender and quail, that they may be less able to brook strong and tough Study. Wits be not sharpened, but rather dulled and made blunt with such sweet Softness, even as good Edges be blunted which Men whet upon soft Chalk Stone.—Musical Opinion in 1603.

The chief value of looking into the past is the education in liberality that is thereby attained.

No one can contemplate the various mental earthquakes and cyclones that have taken place over the establishment of usages whose chief crime has been their novelty without losing more or less pride in his conservatism, and becoming versed in the art of letting go old notions and taking on—or at least letting others take on—the new without bursting a blood vessel.

We have had rows over the introduction of forks, heels, gloves, prayer books, organs, dancing, cards, theatre going and novel reading, by church folk, church entertainment, church curtain, platform, and theatricals in Sabbath school rooms, only with the end of making the opponents appear supremely ridiculous, while the measures sail on triumphant over waters which show no intention of engulfing their reprobate pennants.

Perhaps the most insane and preposterous seeming of these to present day vision of grandiloquent churchly opera is the row and ruction that took place in the States over the introduction of singing books and musical notation in church service. It must seem incredible to one of our Sunday school scholars that the time was when our good deacons, ministers and elders came almost to bloodshed over the singing of hymns by note instead of the established custom of rote learning and singing line by line after the minister. Up to 1700 there were not more than a half dozen tunes in use in our congregations and all of these were learned by memory.

A New England minister by the name of Tufts—John Tufts—was the first to publish a poor little book containing some three dozen Psalm tunes and only the trebles to these, which were slow, lugubrious and heavy as possible, as harmony and quickness were alike imagined to be means of sending the soul straight to perdition! Indeed so fanatically hostile was the early Puritan to the use of music in church that a petition was offered to Parliament requesting that "all churches should be put down where the service of God was so grievously abused by these worldly pipings." Instruments were equally objected to and so were women as singers.

The words of the early hymns were worse than the tunes of the Psalms which preceded them, viz.:

They cry, they roar for anguish sore,
And gnaw their tongues for horror,
But get away without delay,
Christ pities not your cry.
Depart to hell—there may you yell,
And war eternally.

It was the habit of the ministers and deacons to chide the singers if the singing was poor. "Come, come," says one, giving out another psalm, "you will have to try that over again; it is impossible for me to preach after such poor singing."

This accords with the sentiment expressed a few papers ago by Dr. Tyler, of the Church of the Disciples, on the effect of the choir upon his extempore sermons. "My gracious, they can ruin a man!" he said.

The grandfather of the popular skirt dance writer, Josephine Gro, was an enthusiastic writer of the early hymn and psalm tunes. She has in her possession a large bound book of yellow manuscripts of these early productions and the quill pen with which he made the musical characters.

What would Benjamin Franklin's fellow worshippers say to know the part that lightning is called to play in the organ loft of to day? Not only blowing, but action, are being conducted by this powerful agency now held in "the hollow of man's hand." A most successful application of

this force has just been made by one of our leading organ builders to blow the immense organ in the Church of St. Francis Xavier. The motor is 4 horse power. The three feeders are driven at a speed of 30 strokes per minute, for full organ, by which 1,000 cubic feet of compressed air a minute are distributed to the four bellows of the organ by a series of balanced valves. The large organ of the Brooklyn Tabernacle and that of the cathedral of St. Mary's in Trenton are also by this same subtle fiend-friend furnished with "the breeze, so necessary to the fingers on the keys." Shades of Philip Frye!

He looks from out his cell complacent, round,
Rapt with the memory of the solemn sound,
With large contented eyes that seem to say:
"Have we not done the music well to-day?"

The Dutch Reformed Church has never been so hostile to church music as the Puritanical contingent of worshippers.

The first of the Collegiate Church organizations, established in 1628, "on the upper floor of the old Stone Mill, by Brother Peter Minnit," was doubtless the first church upon this island, now bristling like a flesh brush with spires. Even here the music was branded by the art of the Fatherland. We wish we might say that the progression was proportional with the advance of time, but we cannot. (No church music of any sect or nationality is what it might be, nor will it while the idea of dollars conflicts with that of human and musical progress.)

This Collegiate dispensation, established upon a real estate basis, is in a decidedly healthy financial condition, perhaps the second to Trinity in resource. Their dividends are paid promptly and certainly. Of eight of these branches of the parent stem six hold Sunday services, and all have more or less musical interest. The business is managed by a consistory of twelve elders, twelve deacons and three pastors. (Whatever musical tangles these get into the organists are allowed to come in and straighten out.) The pastors preside in turn. Dr. Chambers is now the oldest active presiding pastor. But few of these churches stand upon the original site. Like more secular places they have cast their shells and humped along up north before the approaching heel of marching civilization.

Dr. Terry's Old South Church, once one of this primitive family, is now a distinct organization, and there are two independent churches in Harlem. Although the original term was "Dutch Reformed," "Reformed Church" is now sufficient title for recognition throughout the States. Like the homely middle name of a bride the word "Dutch" must be retained to give all possible documents legality.

In order of worldly importance, perhaps the church on Forty-eighth street ranks first in importance, then the marble church on Fifth avenue near the Holland House, then the Middle Church, Seventh street and Second avenue, although this last is first by age precedent. Then there are the Knox Memorial Church and the DeWitt Chapel, and a fine edifice is in course of construction on West End avenue and Seventy-seventh street, expected to be ready for occupation in two months.

The "Marble Church" wears a beautiful ivy overdress in the summer, and is a very inviting looking edifice. Dr. Burrill, "the new pastor," hails from Minneapolis, and brings with him strong desires for a "people's church." If permitted he would stand on the floor of the church to preach, and, indeed, has almost gotten there, having done away with the pulpit and preaching from a slender platform. He considers the sermon the feature of church going, but if music will help draw people into the house to hear the preacher all the better.

The organ loft after various removals now occupies part of the platform, the organist sitting back to back with the minister in the centre of his choir. The arrangements are luxurious enough. The key box of the organ, which has almost national reputation from its novel construction, is extremely small.

Dr. Henry G. Hanchett, who has held almost a dozen distinguished musical positions, and whose work is that of teacher, lecturer, organist and director, is in his fourth year here, having also played in the South Church and Church of the Ascension. The choir has been changed from quintet to sextet, again to quartet with chorus, and is at present minus the chorus by intention.

The soprano is Mrs. Anna Burch, who was heard in the Lloyd concerts recently, and who is largely engaged in concert work. She has tact, taste, artistic conception, a sympathetic quality of mezzo soprano voice and the rare faculty of holding her tones steadily. Mrs. Sara Baron-Anderson is contralto, and has brought with her a rich fund of musical knowledge and experience from Dr. Paxton's church. The tenor, Mr. F. E. Greene, is making a reputation for himself in concert and oratorio lines, with a robust tenor voice. He came originally from Baltimore and has been singing in Grace Church, Brooklyn. Mr. H. Phinney is an amateur, but a progressive and interesting one with a rich smooth voice.

Dr. Perlee and Mr. Glenney are directors. The former, with an active metropolitan musical experience of forty years, has every voice in town by heart. An excellent 'cellist and musical conductor, he is much more musical than the average director.

We are to have a treat in the way of four lectures on

church music by Dr. Hanchett this coming season, commencing the last week of October. That is right. It is a shame that fountain heads do not do more in the line of distributing art truth instead of leaving it for those who must do it second hand.

FANNIE EDGAR THOMAS.

A Farewell Concert.

THE farewell concert given at their home, Brattleboro, Vt., by Mary Howe (Mrs. Lavin) and William Lavin, on August 25, was a most brilliant and successful event. The large audience, made up of the most cultured people of Brattleboro and surrounding towns, attested the wonderful popularity which Mary Howe has always maintained in her native place. Mr. and Mrs. Lavin were ably assisted by D. M. Babcock, the favorite basso of Boston, Eugene Weiner, flutist of the Philharmonic Club, of New York, and Wulf Fries, the veteran 'cellist of Boston, and Lucien Howe, accompanist.

Each of these gentlemen was in turn received with enthusiasm, and responded to persistent encores.

Mrs. Howe's selections were "Una voce poco fa" by Rossini, and a bird song with flute obligato composed by her brother, Lucien Howe.

Mrs. Howe sang both numbers in faultless style and with the facility and exquisite finish characteristic of her performances.

The song with flute obligato in which the singer was so ably seconded by Mr. Weiner, and performed for the first time on this occasion, was received with special favor.

Mr. Lavin shared equally the honors with his charming wife. His selections were "Celeste," "Aida," by Verdi, and the songs "Echoes," by L. Howe, and "Bedouin Love Song," by Chadwick. Mr. Lavin has gained remarkably in power and breadth of delivery within the past year.

Mr. and Mrs. Lavin are booked to sail on La Touraine on September 3, and intend remaining abroad at Florence for an extended period.

CORRESPONDENT.

Correspondence from Germany.

EISENACH, August 7, 1892.

THE dawn of August 7 found us mounted upon the historical asses and ascending the Wartburg. The Wartburg and its environs are not wrongly termed the overture to the Thuringian forest, because they exhibit all the characteristics of the latter. The rosy fingered helios bathed the forests and the entire landscape in benignant light, and the dew tears of the meadows were dazzling to the sight. With every step upward the scene became more wildly romantic, and was calculated to unchain the wildest phantasy. Centuries passed before my mind, and the greatness of Germany, my own, dear native land.

No wonder that such scenes inspire the artist and place before his mind the highest ideals. The view from the Wartburg, as to beauty and extent, baffles description. The historic Lutherstube is kept as of yore. Too, the ink-spot is discernible.

The wall paintings of Moritz von Schwind, viz., the different episodes in the life of St. Elizabeth and the Saengerkrieg, are of bewitching beauty, and I do not wonder they inspired the poet Scheffel to write his "Frau Aventure."

Returning to Eisenach I visited the house where Johann Sebastian Bach was born in 1735, as also the life-size statue of Bach in the Market Place.

Oh, Bach! surrounded by these undulating, fugue-like meadows and hills and forests, and the climax-like Wartburg and mediæval towers as they appear in light of helios or in the shadow of an approaching storm, thou art no longer a mystery to me! You would not have written otherwise.

On to Weimar!

WEIMAR, August 9, 1892.

Weimar! What memories of human greatness cling to thy name! You, who harbored Herder, Goethe, Schiller, Wieland, Liszt, and were blessed in the reign of a noble duke, Carl August, are to the artistic and intellectual world a Mecca. While passing along its streets I can imagine these heroes passing by. Almost unconscious of my surroundings, being buried in thought and reflection, I arrived at the Hofgaertnerer and the house where Liszt dwelled for so many years. Not without emotion and hesitation I ascended the stairs leading from the first story to the second, the rooms Liszt occupied, where I was heartily received by Pauline Apell, for thirty years the house-keeper of Liszt. The rooms are as Liszt left them, save that the former dining room is set aside for the Liszt museum. The music room contains the Bechstein grand, an Ibach upright, a small library, the sofa upon which he took his nap after breakfast, the writing table with his last composition (an unfinished sacred song), and a picture of Beethoven, the only picture Liszt suffered in the room. Recently a marble bust of Liszt, by Haedel, has also found a place in this room. The bed room is very plain and exhibits in its furnishings the ascetic drift of his mind in latter years.

The museum contains a most brilliant collection, viz.: Orders, golden snuff boxes, necktie rings, watches studded

with diamonds, emeralds, sapphires, &c., the gifts of contemporary composers and artists, inclusive of a medallion containing a lock of hair of Beethoven and the varied and numerous "doctor" diplomas, clocks in porphyry, smoking pipes and walking canes of every possible design, &c.

Countess Wittgenstein, the heir and administratrix of Liszt, died shortly after Liszt. The housekeeper said: "The attachment was too sincere between the two, and hence her early demise. You know Liszt wanted to marry her at one time, but as she was divorced from her husband the Pope would not consent." The daughter of the Countess Wittgenstein, Princess Hohenlohe, returned all valuables to the Duke of Weimar for a Liszt museum. The housekeeper permitted me to confiscate a little penknife, not in itself valuable enough to be included in the museum, but which Liszt used for a number of years and which, because of its design, could be identified by every one of his pupils.

She showed me a picture of the Countess Wittgenstein. Indeed, she must have been wonderfully fascinating. To another picture she referred, saying: "Here is Liszt and a pupil—a real artist." It represented Liszt and Siloti. I inquired whether all pupils of Liszt's were not real artists. She replied: "Leider nicht—oh! der Meister war zu gross und gutherzig!" Upon further inquiries as to what American pupils had interested him in latter years, she mentioned Carl Lachmund, Lauder, Amy Fay. She, Pauline Apel, claims that the reason Liszt is not buried in Weimar is due to the testimony of Liszt's body servant, who insisted that Liszt had stated to him that he wanted to be buried where he died. She regards this statement as untrue.

I then directed my steps to the houses where Goethe, Schiller and Wieland lived and died. To describe all I have seen would exceed the purpose of a musical correspondence. The house of Schiller, in its arrangement and furnishings, supports the current conception of Schiller, the typical and ideal German; while the house of Goethe reveals its former dweller as a Hellenen. In the Fürstengruft I strew forget-me-nots upon the coffins of these immortal sages. I shall greet you next from Jena, Rudolstadt and Bayreuth.

WOLFRAM VON ESCHENBACH.

Boston News.

EARLY in February reference was made in THE MUSICAL COURIER to a new operatic extravaganza by two well-known Boston gentlemen, Carl Plueger and Robert A. Barnet, entitled "1492."

At that time it was produced by the Cadets for the benefit of their new armory, and financially scored a remarkable success.

Perceiving its value, if properly done by professionals, Mr. Edward E. Rice secured the sole right of production, and Monday next "1492" will open the season at the Park Theatre.

Radical changes have necessarily been made, both in the music and dialogue.

In both departments much that is new has been added, and, at the same time, much that was of local interest merely has been cut, a vast improvement on the work as a whole.

New songs have been composed for the opera by both Mr. Plueger and Mr. Rice, and the entire production will be under the musical directorship of Mr. John J. Braham, whose name is a guarantee of an excellent performance.

Mr. Arthur Beresford, the basso, was particularly successful in his work the past week at the Claremont (N. H.) Musical Convention. He shared the honors in his line with Mr. Ivan Morawski, which is quite honor enough.

THE ORDER ORPHEUS.

Frederick Standish, of Boston, has founded a musical organization for the purpose of bringing together the musical people of this country.

In ancient histories the founder saw germs for a strong union for musical people, discovering the musical alphabet and tracing the mysteries of the Orpheus Brotherhood, which organization sank into oblivion about the year 400 A. D.

The object is educational, as there are thousands of young men and women in this day of enlightenment who are unable to promote their gifts on account of insufficient means and no advantages so to do. It is for the professor and beginner as well. The ceremonies are uplifting and educating. The degrees or periods number six in all. The name of the subordinate branches are called harps, which consist of their respective officers. Each meeting is a musical convention. The subordinate harps prepare for concerts and literary exercises.

The conferring of the degrees, or periods, is interesting, as they are secret. By the secrecy the members of Orpheus protect each other.

It is also intended to make the order benevolent, having as its aim the alleviation of the sufferings of a brother or sister, succoring the unfortunate, caring for the sick, and performing the last sad rites at the grave of a brother or sister. In short, to have all the beneficial and social benefits which accrue to social organizations.

The first three degrees admit both sexes from fifteen

years of age or over, inclusive. The cost is within the reach of all, and it can hardly be otherwise than successful, as some of the most prominent musicians of Boston are interested.

Composer Edgar Stilman Kelley has more orders for new works than months can furnish. He has completed several very important brief works, and is very earnestly engaged on others. He visits Boston every Saturday.

Correspondence.

Leavenworth News.

AUGUST 26.

LEAVENWORTH is a musical city. If you doubt it come and see the crowds that come in carriages, buggies, vehicles of every kind, bicycles, afoot and on horseback to our band concerts. The Court House square was filled to overflowing last night—people seated everywhere; carriages blocked the four streets adjacent—to hear the Soldiers' Home Band under Professor Myrelles. This was the program:

March, "The Sentinel".....Hall
Overture, serio comic.....Beyer
Waltz, "The Songster".....F. Myrelles
Song, "In the Dear Home" (arr.).....Greissinger
Mr. J. Hugman.

Medley, Extravaganza.....Flocton
Galop, "Furore".....Tobani
Tuesday night our own city band, "The Mascot," under the leadership of Professor Speers, gave a very bright program at the same place. The program was:
March, "National Fencibles".....Sousa
Overture, "Turner's Motto".....Kiester
Cornet solo, "Tramp, tramp, tramp," and var.....Barnhouse
Geo. H. Speers.

Medley, popular airs.....Sprague
Waltz, "Auf Wiedersehen".....Bailey
Schottische, "Marion".....Gallop
Galop, "Home Run".....Jean Misus
"To the Lions".....Kiester
This was well received. This band will play at the races August 24, 25 and 26, when we expect the city will be filled to overflowing. The rates on the railroads will be half fare.

Sunday mornings at 9 o'clock the Twelfth Infantry Band at the fort give charming sacred concerts after "guard mount." They also give three concerts a week—one at headquarters, one on the old arsenal ground and one at West End. This band is one of the best stationed at the post for many years. The selections are always of the highest order.

Leavenworthians can have a free concert every night in the week excepting Saturday evening, the two on Sunday making up for the deficiency.

One of our summer tourists writes from Florence, Italy: "Of course we saw our own Mr. Frank Hunt, who came down to say 'good-bye' as we were leaving, and also to see our famous 'train de luxe,' as did half of Florence, I am sure, before we left the station. Mr. Hunt seemed as much in love as ever with his profession, and hopes to make his debut in the near future. His friends assured us that the 'tenore robusto' has a great success awaiting him." Mr. Hunt has been summing in Paris, where he has been studying with Della Sedic. He will remain until about the last of September, when he will return to Florence and resume his work under Vannucini. Mr. Hunt has been a member of Della Sedic's opera class. "His voice is in excellent condition, and flattering reports of it come to us. It is said to resemble Jean De Reszke's in quality—as beautiful, only stronger. His low notes are lovely." E. R. JONES.

St. Louis Letter.

ST. LOUIS, August 27, 1892.

MANY years ago, when "Pinafore" was in its infancy, those St. Louisians who could not afford to visit Saratoga and other fashionable summer resorts—and of course these were in the majority—were glad when music in the form of light operas was made an attractive feature in our summer gardens, where pleasant hours were spent in the cool of the evening.

Schneider's Garden and Uhrig's Cave, the former in the southern and the latter in the northern part of the city, have for many years sustained their reputation by excellent operatic performances.

This year it is Uhrig's Cave alone which carried off the palm of victory. The operatic campaign commenced here the beginning of June, and up to the present its financial success has been enormous. The place was crowded nightly and I am told that the weekly receipts averaged \$2,500.

There was an attempt made at Schneider's Garden to give operatic performances, which were announced with unusual flourish as "The Imperial Comic Opera Company," but the attempt failed after a two weeks' trial. Now, this garden is unquestionably the most attractive in the whole city. Its location in the vicinity of Lafayette Park, near many of the finest residences, and, besides, its excellent stage and auditorium arrangement, are powerful reasons why it should have proven a far greater attraction, had the music been equally attractive, than Uhrig's Cave.

What made the financial success so great was owing to cheap and popular prices, good performances and a fresh opera every week. The prices were 50 and 75 cents during four evenings and 25 and 50 cents the rest of the week. The performances were good as far as the tout ensemble was concerned, and as far as careful rehearsals, good and appropriate costumes and new scenery could make. The principals were not always equal to the parts assigned them, but what critic would dip his pen in gall when prices of admission are so cheap and the whole performances are only intended as summer evening recreation? That the management was fully aware of certain weak points was easily seen by the several changes which occurred during the season.

The following are the names of those who came most prominently before the public: Misses Lizzie Annandale, Addie Cora Reed and Agnes Sherwood, John E. McWade, the baritone, and the three comedians, Jerome Sykes, Trevette Maffitt and Ben Lodge.

For the last three weeks Miss Carlotta Maconda, formerly with Emma Juch, has scored an immense success; she is unquestionably the best prima donna who has ever appeared at our summer operas; also Mr. Ed. W. Hoff has proved a good card, especially as "Fra Diavolo."

Due mention ought also to be made of Miss Violet Carlton, who was taken from the chorus, and as "Bronislava" in the "Beggar Student," proved to be possessed of more than ordinary talent.

In conclusion, it is but right to say something of Alexander Spencer, the musical director, to whose indomitable energy the musical success of the season may be ascribed. Not yet forty years of age—having been born 1853 in Hesse-Cassel, Germany—the gentleman can boast of a successful career which few musicians at his age can. He received his musical

education at Leipzig and Stuttgart, and came to this country with Sarah Bernhardt, traveling with her company through the United States. In 1881 he had charge of the Wilbur Opera Company, and under his direction the "Mascot" was produced 150 nights at the Bijou Opera House, New York.

After four years' engagement with this troupe he was two years musical director of the McCaull. Since 1886 he has had his own company for the summer season, and officiated for the last three years in St. Louis in that capacity, having also the satisfaction of being re-engaged for the next year. [W. MALMRE.

Burlington Budget.

BURLINGTON, Ia., August 26, 1892.

MUSICAL matters since my last have been decidedly off. The dilettante, generally speaking, have been away on their summer outings, and, by the way, we hear a great many compliments for Spirit Lake and Hotel Orleans. Eastern tourists should bear this beautiful resort in mind, and for any information regarding it write to J. E. Hannegan, general passenger agent of the B., C. R. & N. R.R., at Cedar Rapids, who has the reputation of being not only one of the brightest and youngest of the general passenger agents but one of the most obliging.

John Howard, of New York, author of "Howard's New Method of Voice Cultivation," has been in the city for the past two weeks. He stopped off on his return from California, where he has been spending his outing. Many of our best singers availed themselves of the opportunity and took lessons every day while the professor was in the city, and all speak in flattering terms of the new method, which, according to the professor, requires shorter time for developing the organs of the throat than any other method extant.

Professor Howard left last Saturday for Reading, Pa., and from there he returns to his home in New York.

Prof. W. L. Sheets, director of music in the high schools, also teacher of elocution, has returned from his summer trip looking very much improved and all ready to take up his work in this city. No greater compliment can be paid to Professor Sheets' work than the fact of the directors being anxious to secure him for another year.

Manager Chamberlin, of the Grand Opera House, is expected home from his European trip early next month. During his absence Treasurer T. W. Barhydt, Jr., has directed the summer season in an eminently satisfactory manner, taking hold of the managerial reins in an able manner. He secured the Andrews Opera Company for a week, and they played to the largest business ever done by an opera company in this city. We notice the companies visiting Burlington now all speak in the highest terms of Manager Chamberlin and Treasurer Barhydt. We append a few of the excellent attractions which will appear next season: Frank Daniels, "Niobe," Milton Nobles, "The Ensign," Roland Reed, James T. Powers, Margaret Mather, Digby Bell Opera Company, "Gloriana," Louis Morrison, "Mr. Potter of Texas," Modjeska and Nat Goodwin.

We are pleased to know that J. Henri Fischer will have charge of the orchestra again for next season. That means excellent music. JACK.

Musical Items.

Henry Metzger's "Love Song."—Henry Metzger, the well-known pianist and composer, has published through the house of Edward Schuberth a "Love Song" (Liebes Lied) for piano, in the key of A flat. It is a well developed piece, which will not tax the technical resources of the amateur. The themes are melodious, the tonality varied, graceful figuration and effective climaxes abound. In this "Love Song" is full of sentiment and passion. It shows the work of an experienced hand, and is dedicated to Rafael Joseffy.

Max Heinrich to Settle in Milwaukee.—Max Heinrich, the baritone, has been appointed director of the Milwaukee Conservatory. So a Chicago contemporary asserts.

The Elmores.—The Elmore family have been summing at Asbury Park and giving concerts, to the great delight of the many visitors crowding this favorite resort. They return to New York on September 12, but Mr. Elmore has given four days a week teaching at his studio, 176 Fifth avenue, during the summer.

Arthur Claassen's Harmony Class.—Arthur Claassen intends forming early in October, and to continue during the winter and spring of 1893, a morning class of two hours' duration (twice a week) in harmony and theory of music. His well-known accomplishments as a conductor and composer are sufficient recommendation. Mr. Claassen's address is 341 Jefferson avenue (near Tompkins avenue), Brooklyn.

The Pittsburgh Female College.—The Pittsburgh Female College and Conservatory of Music begins its fall term September 15. The musical director, Mr. Theodor Salmon, has associated with him well-known names, and judging from the past year's work the outcome this season should be most favorable. Here is the complete faculty of the college:

Rev. A. H. Norcross, D. D., President..... Mental and moral science
Mrs. Olivia J. Norcross, M. L. A..... Preceptress
Theodor Salmon..... Musical Director
J. Gordon Ogden, Ph. D..... Sciences and Latin
Lora Adams, A. B..... Mathematics
Sarah Birkman..... Higher English branches
C. L. Smith, A. M..... Latin
Mary Wilkins, M. E. L..... Latin and English
Maud Moore..... Principal of Preparatory Department
Mary B. Kier, O. B..... Elocution
Henri Rollin Parker, M. A..... French
Jeannette McCready, A. B..... German
Ida M. Smith..... Drawing and painting
Grace Medbury, B. M..... Piano and musical history
Carl Retter..... Grand organ
Ph. Dornberger..... Piano
Ad. M. Foerster..... Vocal and harmony
Bertha M. Kaderly..... Vocal
Blanche Newcomb..... Violin
John Gernert..... Viola
C. W. Fleming..... Guitar, banjo and mandolin
John Oberhauser..... Cornet and flute
G. D. Loppentien..... Contrabass and guitar
Clara H. Clark, B. M..... Secretary and registrar

Paderewski Concerts.—In order to meet the convenience of Paderewski the time honored custom of giving popular concerts on Mondays in London will be changed this season, and the concerts in which he takes part will be

given on Tuesdays. He will give the proceeds of the next London recital to the Children's Hospital at Chelsea, while the receipts of the final recital will be donated to the New York Children's Hospital.

Miss Durell's Success.—It is so often claimed that the American girl who aims at an operatic career can gain no recognition until after she has had the indorsement of audiences abroad that it seems desirable to encourage such aspirants whose studies are necessarily confined to this country by stating the experience of Miss Lillian Durell. With only a local career, and restricted to such instruction as Boston afforded, her appearances last season were only gained by the acceptance of any financial terms that were offered. This season, on the contrary, she finds herself unable to accept all the engagements offered her; and the financial inducements held out are such as would gratify any of the American girls abroad, the offers ranging from \$400 to \$600 a night for her appearance in "Mignon."

This Is True.—The wonderful nature of the news—colated, it is believed, chiefly in the smoking room of the Hotel Victoria—dispatched by cable from correspondents to American papers, has more than once been alluded to. At present there seems to be a run upon cancer. First the cables definitely declared that Mr. Jean de Reszke's recent illness was pronounced by an eminent physician to be cancer of the throat. There is not a word of truth in the assertion. Then it was said that the distinguished Polish tenor was about to be married. A cable quoted in the New York Musical Courier of the 3d inst. now states: "Charles Santley, the famous English baritone, is threatened with cancer." Again, this assertion is a preposterous invention. Mr. Santley is in the best possible health and, at any rate, is suffering from nothing worse than the anticipated criticism of a volume of "Reminiscences" which he hopes to publish next month. Indeed, not even in the United States are the cablegrams now believed, and it is by no means uncommon to read in the American papers that the cables are so contradictory that judgment must be postponed until the arrival of the European mail. —London "Figaro."

Callers.—Emil Liebling, the Chicago pianist; Max Liebling, his brother; Max Bendix, concert master of the Chicago Symphony Orchestra; Manager John Mahnken, fresh from Europe; S. Kronberg, the Boston vocalist; Pizzarello, the pianist; Frederic Shailer Evens, the well-known pianist of Cincinnati, and W. Edward Heimendahl, of Baltimore, were all callers at this office during the past week.

Latest News About the Opera.

AT a meeting of directors of the Metropolitan Opera House yesterday morning it was decided to refer to the stockholders the question whether or not the burned structure should be rebuilt.

The question accordingly will come up before the stockholders at their next meeting, to be held a week from Friday next.

The directors met at 9:30 o'clock yesterday morning. They were in session for two hours behind closed doors.

The advisability of rebuilding the opera house was discussed, but no attempt to determine the question without the advice of the stockholders was made. At a few minutes past 11 o'clock a resolution referring the question to the stockholders was offered and adopted.

At 11:30 o'clock the board adjourned to Thursday, September 8, the day before which the meeting of the stockholders is called.

In the meantime estimates of the cost and time which would be involved in the rebuilding of the opera house will be obtained from expert builders.

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An Editorial.

[From the Manchester "Guardian."]

IT is difficult to believe the reported attempt of the Chicago Musical Union to obtain the arrest of a Canadian military band under cover of the alien labor law. It was urged that the band had contracted to play for a Chicago lodge of Freemasons, and that, therefore, its members had entered the States "in violation of the alien labor law." The defense was a denial of the contract, and the United States Commissioner declined to issue warrants for arrest. Unfortunately this is not the first example in the United States of an attempt to turn a law framed for the prevention of pauper or "blackleg" labor into a prohibitory measure against foreign art and artists. Such a policy is not creditable to the good sense of the American people, while its suicidal effect upon art and culture hardly requires, one would think, to be pointed out.

America is making strenuous efforts to encourage native art, and in music in particular rapid progress may be noticed. A school of composers is arising whose works are becoming known outside their own country, and nobody can wish the States anything but success in their endeavors to make for themselves a place in the world of creative art. But in such matters protection is absolutely fatal, and a young country can least of all afford to shut the door upon good models and sources of inspiration from without. If works of high quality by native musicians are to be appreciated in their own country the national taste must be educated, and no opportunity should be lost of familiarizing the public with good music of all kinds. A Canadian military band may not be an educational agency of great value, but the reception given to it is of importance, since similar treatment may at any time be meted out to artistic importations of much higher calibre. The same narrow jealousy has already been seen at work in dramatic and even ecclesiastical affairs, and the spirit that prompts it does not seem to be dying out. It is unfortunate that the city which hopes to be a shining light to the universe in the matter of its great fair should furnish such an example of bigotry in even a portion of its citizens.

Phonographs Improved.

C. J. WILSON, the author of many popular songs, has at last improved the Edison phonograph so that it will be able to transmit and record soprano tones on phonographical cylinders.

Mr. Wilson's invention consists of first transmitting the sound of the human voice, in fact all sounds above E soprano, through a conical shaped horn. The wave tones then travel to a phonographical diaphragm and are recorded according to the Edison system.

"In the horn," said Mr. Wilson, "the whole story of my success in perfecting the phonograph is found. It acts as a receiver for all high sounds and cleanses them of all foreign elements, so that when they strike against the phonographical diaphragm none but natural tones are recorded. By the aid of the horn notes above soprano B may be transmitted to the phonograph and then carried to the ear, so that the ear is able to distinguish in what key the note is without hesitation.

"So far I have had wonderful success in recording perfectly on the phonograph whole passages from the works of numerous well-known writers of classical music. Among the selections of classical music I have recorded are Van Lennep's 'Spanish Bolero' song and 'La Stella di Nevada.' The former musical composition is written in high B, a note which no phonograph recorded until my phonographical horn was invented.

"I do not care to explain the mechanism of the horn. The value of my invention is plainly demonstrated by the flood of letters which I have received from manufacturers and capitalists offering me a snug fortune if I would give them the right to manufacture the horn and place it upon the market. But I do not intend to part with a good thing so quickly. I have already received a number of large orders from the Edison Phonograph Company for phonographical cylinders on which a number of soprano songs and compositions are recorded."—"Herald."

Telling Depth of Water by Ear.

M. R. FREDERICK J. SMITH, of Trinity College, Oxford, explains in "Nature" a curious way of finding the depth of a piece of water at a distance.

"About two years ago I wished to know from time to time the rate at which a river was rising after a fall of rain. The river was at a considerable distance from the spot where its height was to be known. By means of the combination of two organ pipes and a telephonic circuit, described in the following lines, I have been able to make the required measurement within rather close limits. At the river station an organ pipe was fixed vertically in an inverted position, so that the water in the river acted as a stopper to the pipe, and the rise and fall of the water determined the note it gave when blown by a small bellows driven by a very small water wheel.

"A microphone was attached to the upper end of the or-

gan pipe; this was in circuit with a wire leading to a town station at some distance; at the town station there was an exactly similar organ pipe, which could be lowered into a vessel full of water while it was sounding. By means of the telephone the note given by the pipe at the river was clearly heard at the town station; then the organ pipe at this station was lowered or raised by hand until it gave the same note. The lengths of the organ pipes under water at the two stations were then equal, so that the height of the water in the distant river was known.

"The determination can be made in less than a minute by anyone who can recognize the agreement of two similar notes. The arrangement when first tested was so placed that the height of water at two places near together might be easily compared. I found that a lad with an average ear for musical sounds was able to get the two heights to agree within one-eighth of an inch of each other, while a person with an educated ear adjusted the instrument immediately to almost exact agreement. The total height to be measured was 17 inches. A difference of temperature at the two stations would make a small difference in the observed heights. For example, taking a note caused by 250 vibrations per second, a difference of 10° C. between the temperatures of the two stations (one not likely to occur) would make a difference of about 0.02 feet in the height, a quantity of no moment in such a class of measurements. The organ pipes were of square section, and made of metal to resist the action of the water."

Ida Klein at the Beach.—Miss Ida Klein, the favorite soprano, has been meeting with great success at Manhattan Beach with Gilmore's Band. Her rich voice was heard to great advantage there in Mrs. Murio-Celli's descriptive song, "He Will Return," and she has been recalled many times.

Maud Powell Returns.—Flushed with her numerous triumphs in Germany and Austria Maud Powell, the violinist, returned last week on the Gellert, in company with Mrs. Powell and some members of the Arion Society. Miss Powell's success was genuine and deserved, and her season here will be a very stirring one.

W. O. Forsyth Returns.—Mr. W. O. Forsyth, the composer and pianist, of Toronto, returned from Europe last Monday, rather sooner than he anticipated, principally because of the cholera scare. Mr. Forsyth's recent interesting letter from Ischl will be remembered as containing a batch of news about Brahms and many other musical celebrities summering at that charming resort.

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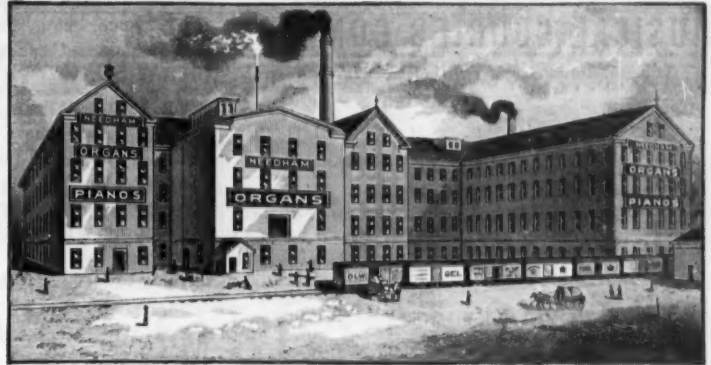
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No. 658.

NEW YORK, WEDNESDAY, AUGUST 31, 1902.

BBROWN & SIMPSON, of Worcester, sold seven pianos at wholesale and four at retail on Saturday last. They also booked probably the largest single order for organs that day that was ever received, it having been one order for 428 Worcester organs for export.

ACCORDING to the report of Consul General New, of London, the value of musical imports into the United Kingdom of Great Britain and Ireland in 1890 was \$4,951,051. The exports of musical instruments during the same period were valued at \$1,035,435, or about one-fifth the value of the imports. The United States contributed toward the imports instruments valued at \$921,360, a gain over 1889 of \$157,655.

HERE is one of the standard hoaxes that are permeating the daily press:

Messrs. Steinway & Co. pay Paderewski \$90,000 for his season in America this winter.

It is from the Buffalo "Courier." No one pays anything to Paderewski except the American public. He comes over here to give concerts and recitals, and there is no engagement or contract to pay him anything. We believe it will be understood when we say that he can afford to do all this without assistance.

THE music trade papers published in this city last Saturday, with the exception of Dr. Nickerson's paper, did not contain one item of news or information of value. Not a line appeared in any of these sheets that could come under the head of original news matter—as it is called in newspaper phraseology. Such being the case, no further attention need be paid to these papers.

MR. F. M. SMITH, treasurer of the Consolidated Manufacturing Company, of Boston, manufacturers of the Guild piano, was in town this week on business. He informs us that arrangements have been made to produce 15 pianos a week, beginning next month. The action department for the manufacture of the patent American action will be in working order by October.

MANAGER ROSENBERG, of the New York branch of the B. Shoninger Company, is probably one of the busiest men on Fifth avenue just about now. After the usual summer quietness, business has started in during these few cool days with a rush, which, if it is an earnest of what is to come, will carry the Shoninger way ahead of its record by January 1, 1893.

WHEN the Pease piano is fairly started in the new warerooms at 114 Fifth avenue people thereabouts will find a competitor to be dreaded. The selling qualities of the Pease uprights have been shown in the astonishing success of their Chicago retail warerooms, and now for the first time they will enter the lists in the centre of piano activity in New York. Look out for them. They are hard to beat.

THE "London and Provincial Music Trades Review" in an editorial states that "a committee has been appointed [in Paris] with Mr. Thibouville-Lamy as president and Mr. Lyon, of the firm of Pleyel, Wolff & Co., as secretary, in order to organize the French musical exhibit [for Chicago] and to give the exhibitors advice and assistance. This committee has suggested to the Syndical Chamber of French Musical Instrument Manufacturers the advisability of 'pooling' the expenses, so that the thing can be done as cheaply as possible."

THE new factory of the Lester Piano Company, of Philadelphia, has turned out a model of its kind, and the Lester piano, with some additions and improvements, will be one of the running favorites this season. The annoyance that some agents suffered last year in not being able to get goods fast enough will be overcome by the increased facilities, and the piano has been so favorably received all over the country that new connections are being constantly made and the whole tone of the Lester wholesale trade is becoming elevated.

SOME new styles of cases are the novelties offered by Newby & Evans for the fall. And some new styles of cases by Newby & Evans mean novelties worthy of inspection and careful examination. Years ago, when they first started in business, they commenced the introduction of case designs which have been so extensively copied that they are now standard trade styles. The new ones will, of course, be improvements, and any improvement in Newby & Evans work should be carefully followed up by all who are interested in progress in pianos of that order, by all who desire to be posted in what can be turned out in the way of a "selling" piano that combines many excellent qualities of tone and finish and is well made throughout. You may not be able to get any Newby & Evans uprights this season, but you should at least know what they look like. A catalogue will give you some idea of them.

MR. VELASKO, of Syracuse, having accepted the advice of THE MUSICAL COURIER and decided not to open a store in Rochester, N. Y., is reported to now be in negotiation with Mr. Moody, of the former firm of Chase & Moody, intending to form a partnership and commence business in Syracuse, where both gentlemen enjoy a large acquaintance among musical people. Mr. Moody was in town this week, and it is said that he is not yet determined upon a definite course. It is possible that he may open in Syracuse on his own account and not take Mr. Velasko in at all.

WITHIN a short time we shall be able to record a change in the York agency of the Wilcox & White Symphony. The instrument has never been properly handled by Messrs. Hardman, Peck & Co., and the dissatisfaction is sure to reach its culmination before long. With an instrument so excellent in everything that goes to make up an article of its class, some enterprising firm should make a success and much money in this city. The Symphony has been constantly handicapped with its present representation, and we shall be glad to see it have a fair chance in time for the holiday trade.

ONE of those peculiar spurts of business that cannot be accounted for by any analysis of current conditions developed with Messrs. Hazelton Brothers last week when they sold out almost every finished grand in stock. The rush was both from wholesale and retail customers, and all grands in work are being pushed forward now to fill the gap. The much talked of new scale grands will be ready for inspection by September 15, and they so far promise to excel anything hitherto produced by the Hazeltons.

Mr. W. A. White, who will hereafter represent the house on the road, left yesterday for a trip West, to be absent about a month.

An Exchange of Agencies.

MESSRS. Francis, Day & Hunter, music publishers, of London, England, who opened a branch of their business in this country some 12 months ago, have determined to discontinue and have placed their business interests in this country in the hands of Messrs. T. B. Harms & Co., who in future will act as their agents and managers here. Messrs. Francis, Day & Hunter will act in the same capacity in London for Messrs. T. B. Harms & Co. This change will take place on September 1, 1892.

New Corporations.

BOSTON PIANO COMPANY, Wooster, Ohio.
Capital stock, \$50,000.

Corl-Connell Piano Company, Oregon, Ill. Capital stock, \$25,000. Incorporators, Asa F. Mather, John W. Darcy and George S. House.

Cannot Accommodate.

NELSONVILLE, N. C., August 17, 1892.

Editors Musical Courier:

SSOME time since you published an article in which you informed the public that the "Parlor Queen" organ sold by J. S. Leonard and his agents was a "cheap and inferior organ, &c." I wrote you in regard to the matter and requested you to give the name of the informer, but received no reply. Please write me who had the article published. I demand his name and it is your duty to give it. Please send me a copy of the issue in which this article appeared.

Respectfully, J. S. LEONARD.

[Are you, Mr. Leonard, an organ manufacturer, or is there a "Parlor Queen" factory?]

—The Jewett Piano Company have their new factory on Cotton street well under way; the building is to be three stories and basement, 150x40 feet, giving a capacity for finishing about 25 instruments per week.—Leominster Ex.

—A destructive fire at Augusta, Ga., destroyed, among other stores, the establishment of Thomas & Barton, the piano and organ dealers. No doubt they are fully insured. They handle the Knabe piano and the Kimball line of instruments, if we are not mistaken. They are pushing and enterprising men, and will no doubt go right ahead.

CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago, Ill.*

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.— MANUFACTURED BY THE —

CENTURY PIANO COMPANY.

MINNEAPOLIS FACTORY: Cor. Main, Bank and Prince Streets. MINNEAPOLIS OFFICES AND WAREHOUSES: CENTURY HALL, cor. Fourth St. and First Ave., South.
NEW YORK FACTORY, WAREHOUSES AND OFFICES: 461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

WORCESTER, MASS.

NEW YORK WAREHOUSES:

CHICAGO WAREHOUSES:

10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave.

ROBT. M. WEBB.

CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
HIGH
GRADE
PIANOS.

BOSTON, MASS.

THE ASSOCIATION.

THE first meeting of the Piano Manufacturers' Association of New York this fall will take place on the second Tuesday of September, when important subjects will come before the association for discussion. On a general view of the situation it appears that the question of uniform pitch and its adoption by the members of the association must necessarily come before it.

It must be remembered that the association at its meeting of November 6, 1891, adopted this resolution:

Resolved, On the part of this association, that on or before the first day of July, 1892, all instruments sent out should have the standard pitch recommended by this association.

In its practical operation this resolution is a failure. Very few pianos have been sent out by the piano manufacturers of this city, either members or non-members of the association, tuned to the new pitch. A few abortive shipments have been made. There must be an excellent, good, practical reason for not conforming with this resolution. The association will discover it at its next meeting and should give the results of its investigation to THE MUSICAL COURIER in the interest of the whole trade. There should be no obfuscation on this point.

Exposition matters are very apt to come before the association now; the situation is such that the firms who are to be in readiness for the great fair, which is expected to open its doors in May next, should know something definite as to the disposition of their instruments. The secretary should be instructed to make inquiries so as to be able to report officially at the October meeting.

The resolutions concerning the New York music trade press having no further value and constituting the only weak spot in the past deliberations of the association should be expunged from the records at once. The men publishing the music trade papers in this city every Saturday are doing their utmost to make a living and nothing should be done by the association to militate against their interests. All these papers are merely music trade papers, having no circulation in the musical world and depending entirely upon the manufacturers for their existence. There should be no discrimination against any of them, and it should be considered below the dignity of the association to give them any official countenance by keeping operative any resolutions affecting them.

THE MUSICAL COURIER has done its utmost to convince the association that these little Saturday trade papers should not be interfered with. They are harmless and they give a fair living to a half dozen men who really could have no other visible means of support if their papers were suppressed.

It is our impression that it might occasion inconvenience to have the October meeting on the second Tuesday of that month, because the Columbus celebration, beginning on October 8 and closing on the night of October 19, will seriously interfere with all kinds of business or business meetings. The Tuesday meetings are not practicable as the case stands. Tuesday afternoon is as busy an afternoon as can be picked out of any in the week. A piano manufacturer is not supposed to attend association meetings if he anticipates the possibility of a call from a dealer.

The afternoon of the meetings should be Saturday—a recognized half holiday. The firms who pay off on that day are through with that work long before 4 P. M., or should be through. Besides that, the principals in all the large firms do not attend to such details, and some of them have a natural repugnance against all such details. The men who are to handle the destiny of the association should, moreover, not be "detail" men; they should be men who understand how to handle great measures in a broad and liberal manner. Saturday afternoons, once a month, nine times a year, should be set apart for meetings, and the weekly routine of a house should not be disturbed on Tuesday by the attendance at an association meeting. Tuesday meetings will continue to be meagrely attended; Saturday afternoon meetings would, on the other hand, show a large attendance of members.

A question of more than passing import is the one connected with the character of the meetings. Should they be open to the trade at large and the press, or should they continue to be imitations of the workmen's meetings—that is, should they be secret and he proceedings given to the press as the association

may elect, or by throwing the whole responsibility upon the secretary?

There are two sides to be considered. Many matters pertaining to the work of the association are not of trade interest, many others of a private or semi-private nature should not be made public property. For these contingencies the association has a recourse; it is the executive session. The meetings should be accessible to THE MUSICAL COURIER or any newspaper in good standing and to any persons in the trade. When all matters of public interest have been adjusted, the president or chairman announces the executive session, and that excludes all but members from the meeting.

Such are the views of THE MUSICAL COURIER, which submits the same in the interests of the association.

Lyon, Potter & Co.'s Case.

Not the Firm's Note.

A PETITION was filed in the District Court in a case against Lyon, Potter & Co., wholesale music dealers of Chicago and Western agents for the Steinway piano, by the First National Bank, of this city, to recover on a promissory note for \$5,000. The petition was accompanied by an attachment bond, and a writ of attachment was secured for certain goods that it was supposed belonged to the company and that it was thought were in the possession of the Stratton Music Company, of this city. When the officers went to attach it was found that the goods supposed to belong to the firm are the property of the Stratton Company and could not be attached. The Stratton Company was then garnished from paying over any money to Lyon, Potter & Co. The note on which the proceedings were commenced was given by the Martin Music Company, of St. Paul, which it is claimed was owned and controlled by Lyon, Potter & Co. and managed by C. H. Martin, of this city, who signed the note as president of the company. Mr. Martin is not made a party to the action.

Mr. Stratton, when seen by a reporter, said that he did not understand the proceedings, and says that he is not agent for the defendant firm, but has bought his goods outright from it. He says that the firm is one of the largest music houses in the country, and that Steinway, the piano manufacturer, who is rated a millionaire several times over, is heavily interested in it. He says the bank cannot lose its money on the note if it is entitled to recover from the firm.—Sioux City "Journal."

This does not concern Lyon, Potter & Co., as has heretofore been stated in this paper. The matter pertains individually to George W. Lyon and he should never be made to pay the so-called obligation. Martin, of Sioux City, was favored by George W. Lyon, and if anyone should be made to pay it is Martin. In fact Martin's relations to the First National Bank of Sioux City should be investigated. Someone might suggest this to the Comptroller of the Treasury, for it was the First National Bank of Sioux City that gave the references on Martin.

Roensch Pianos.

THE Royal Saxon and Royal Swedish Court piano factory of Carl Roensch in Dresden a few weeks ago completed its 20,000th piano, thus producing, notwithstanding the unusual dullness of the German piano trade since October, 1891, when the factory completed its 19,000th piano, 1,000 pianos in nine months, equal to an annual output of 1,350 pianos, shipped to all parts of the world.

It is chiefly to Cape Colony, Canada, Central America and the Pacific that the Roensch pianos not sold in Germany are exported, and in all these lands the instruments enjoy a valuable reputation as pianos of excellent qualities and durable construction.

A curious order was recently received by Roensch from a high dignitary of the Ottoman empire, who had purchased a Roensch piano some time ago, and ordered from the house in consequence a complete furniture set to be made in the same style of the piano case.

He Encloses.

ARCADE, N. Y.

Editors Musical Courier:

I ENCLOSE cut of Daniel F. Beatty's Golden Superb Concert Grand Upright Piano Forte, solid rosewood case and 3 golden strings to each note, rosewood sounding board &c. If you need a piano for your office or parlor please order at once this opportunity may not occur again as this is a Midsummer Night's Dream offer and will withdrawn after election. These instruments are recognized by royalty and ordered by a King.

Trusting that a word to the wise will be sufficient,

I am yours truly, A. DENISON.

Another Bad Piano Man?

PRETTY Mrs. May Brinckerhoff is missing. Her husband, Dr. Clarence Brinckerhoff, instead of instituting a search for his wife, has filed a bill for divorce and names Charles H. Hillbert as correspondent.

Though his wife left a note declaring that she was "weak and weary" and would be found "at her resting place," the doctor does not believe that she has committed suicide. He thinks she has found a home with another.

Mr. Charles Hillbert, the correspondent, who is a book-keeper at Root & Sons' music store on Wabash avenue, commenced his vacation on August 15, two days before Mrs. Brinckerhoff left her home and children, but if the doctor thinks the pair have fled together he is probably mistaken. A representative of Root & Sons declared emphatically to a "Daily News" reporter this morning that Mrs. Brinckerhoff was not with Hillbert. Where his employé was he would not say.

"We have nothing to do with Mr. Hillbert's private affairs," said this representative of Root & Sons this morning. "We know him to be a thoroughly good business man. We have no doubt at all that he will be back in his place after his vacation and doubtless prepared to answer these charges. The man has been with us nearly ten years."

The following is a copy of Mrs. Brinckerhoff's farewell note:

DEAR CLARENCE—I am going away—where, I do not know. You have broken my heart and it can never be mended. I have said nothing to the children—only kissed them. Farewell, my beloved, I am weak and weary, and when you find me again it will be at a resting place. Take care of my little ones, and now, good-by, sweetheart. I am gone. With all my love, good-by. Your wife, MAY.

Until death.

The doctor's bill mentions one Baker and a gentleman called "St. Louis Ted" as having enjoyed Mrs. Brinckerhoff's special regard also.—Chicago "News."

A \$9,778 Judgment

Against R. M. Bent.

Jane B. Reid, who keeps a boarding house at No. 63 West Fiftieth street, has obtained judgment in the Superior Court against Richard M. Bent, a piano maker at No. 769 Tenth avenue, for \$9,778.66 for board. Bent boarded continuously with Mrs. Reid from 1861 until the commencement of the suit. In 1861-2-3-4-5-6-7-8 Bent's board was at the rate of \$6 per week. His bill then aggregated \$1,872. From January 1, 1869, to February 1, 1892, the rate was \$10 per week and the total bill amounted to \$12,000. Mrs. Reid's rate from February to August last has been \$25 a week for the defendant and his wife.

She admits that her boarder paid at various times divers sums, as follows: From 1861 to 1880 a total of \$1,750; in 1880, \$100; 1883, \$500; 1884, \$30; 1886, \$615; 1887, \$300; 1888, \$475; 1889, \$378; aggregating in all, \$4,568.34.

MR. BENT is in Europe. We understand that the house Mrs. Reid lives in belongs to Mr. Bent and we believe she is his sister. Mr. Bent can pay the judgment. As it stands the case seems to be a neat family quarrel. Only this and nothing more.

Copartnership Notices.

C. RASENBERGER & SON.

I, the undersigned, do hereby certify that I propose to continue the use of the copartnership name of C. Rasenberger & Son, heretofore carrying on business as dealers in strings and musical instruments at 108 Chambers street, New York city. Said concern has business relations with foreign countries.

That I reside at 192 North Sixth street, Brooklyn, L. I., and am the only person dealing under the said copartnership name.

July 13, 1892.

STATE OF NEW YORK,
CITY AND COUNTY OF NEW YORK, } ss.:

On the 13th day of July, 1892, before me personally came H. Rasenberger, known to me to be the individual described in the foregoing certificate and who executed the same and acknowledged that he executed the same.

HERMAN A. SCHMIDT,
Notary Public, Richmond County.

The piano manufacturing firm of Birch & Dunbar, Westboro, Mass., has been succeeded by Birch & Blackwood, Mr. Dunbar's interests having been purchased by W. B. Blackwood.

—Carlisle & Brandriff, piano and organ dealers, Missouri, Ia., succeed W. S. Brandriff. Mr. Carlisle was formerly in the real estate business. They handle Kimball goods and the "Crown" line.

ORGAN FOR SALE—Mason & Hamlin two manual organ with pedals, suitable for chapel or pipe organ practice; price low. H. Hansen, 228 Davenport avenue, New Haven, Conn.

WANTED—Position in wholesale department of piano or organ company (piano preferred); gentleman now general manager of an Eastern organ company, with general knowledge of piano business and familiar with the trade east of Chicago, desires to make a change. For particulars address "Pianissimo," care of this paper.

OFFICIAL.

Weber Piano Company.

THE first official promulgation of the Weber Piano Company was issued on August 25, in the shape of the following two notices:

To the Trade:

Asking attention to the inclosed notice, we desire to say to all dealers and others interested in the Weber pianos that this company is now ready to do business, and it is hoped that the Weber agents throughout the country will signify their approval of arrangements recently consummated by placing liberal orders for fall stock without delay.

It is proposed to make the Weber piano, in the future as in the past, absolutely the best in musical qualities and mechanically perfect in every detail, and also to increase and extend its prestige by all legitimate and prudent business methods at the command of capital, energy and enthusiasm.

WEBER PIANO COMPANY.

August 25, 1892.

108 FIFTH AVENUE,
NEW YORK, August 25, 1892.

Editors Musical Courier:

DEAR SIRS—We beg to advise you that all the property and assets, including real estate, trade marks and good will of the estate of Albert Weber, having been this day transferred to and taken over by the Weber Piano Company, of New York, the Weber piano business will in future be conducted by the said company.

All outstanding accounts and notes due the estate of Albert Weber are now owned by and should be paid to the new company (a corporation organized under the laws of the State of New York, having a paid up capital stock of \$700,000), which assumes and will pay in full at maturity the liabilities of the estate of Albert Weber, as per the trustee's account as filed with the court.

In thus notifying you of the succession to the business of the estate of Albert Weber by the Weber Piano Company, we avail ourselves of the occasion to express to our business friends our high appreciation of their courtesy and kindness in the past, as well of their loyalty to the Weber pianos, and as the high standard of excellence for which these pianos are so justly renowned will, in every respect, be fully maintained by the Weber Piano Company, we bespeak for our successors a continuance of the friendly and liberal relations so long enjoyed by ourselves.

Respectfully yours,

THE ESTATE OF ALBERT WEBER,
By WILLIAM FOSTER, Trustee.
ALBERT WEBER.

HE CAN.

THERE is something rotten in Denmark, but then that is not the only country where something is rotten, as this communication explains:

New York, August 15, 1892.

Editors Musical Courier:

Would you kindly answer the following question in your valued paper?

There is a certain dealer on Fourteenth street who buys pianos from the Mozart Piano Company. Now I have found out that this same dealer takes off this firm's name and puts on instead "Shirmer Piano Co.," New York, and sells it for such. Can he be punished by law for doing this?

CONSTANT READER.

He can. Shirmer sounds like Schirmer, and Schirmer is a music house here. They are in business somewhere on Union square, not many miles from Fourteenth street. They can stop this fraud, but the

State can also stop it. All it needs is an informer, who can make a moiety out of the fine if he pushes the case. Some shrewd detective could make thousands of dollars moiety out of the stencil frauds practiced in this State.

Automatic Music Company, Detroit, Mich.

THE Michigan Automatic Music Company recently filed articles of incorporation at Lansing, with \$150,000 capital stock.

The following gentlemen are directors in the company: Joseph B. Moore, cashier Peninsular Savings Bank; C. Lingemann, the umbrella manufacturer; M. Brennan, of Brennan, Donnelly & Vandemar; H. W. Burgett, of Boston, treasurer of the Consolidated Electric Light and Power Company, of New Hampshire, and also treasurer of the Automatic Orchestra Company, of New York; Martin V. Brady, of Providence, R. I., vice-president of the Rhode Island Organ Company.

At a subsequent meeting the following officers were elected:

President and general manager, Martin V. Brady.

Vice-president, M. Brennan.

Secretary and treasurer, C. Lingemann.

The company has already contracted with the National Automatic Orchestra Company, of New York, for 300 of the Batdorf automatic orchestras, 150 of which will be placed in Detroit and the balance in the leading cities and towns throughout Michigan.

The orchestra is encased in a handsome cabinet, and the machinery is started by dropping a nickel in a slot at the top of the box. The top is surmounted by a handsome clock, which is wound weekly, and revolving advertising spaces. The exposition has ordered 15 of the machines to be placed on the grounds and 50 machines of the 300 ordered will be shortly received in Detroit. Martin V. Brady, the pleasant manager of the company, has his headquarters at the offices of the company, in the Whitney Opera House Building, and is pleased to show any caller how this marvelous music box is operated. The machine is perfected to a nicety and you can't fool it with a bogus nickel or a button. It only takes the good money and rejects all counterfeits.

The company have a good thing and are bound to reap a big income from their automatic orchestras.—Detroit "News."

The Tuners' Association.

108 Fifth Avenue,
NEW YORK, August 29, 1892.

Editors Musical Courier:

The impression seems to exist that the "National Association of Piano Tuners of New York" and the "National Association of Piano Tuners of Illinois" are two separate and rival associations. Please say through your columns that such impressions are entirely wrong. The words "of New York" and "of Illinois" are State designations only, the same as "Grand Army of the Republic," "Department of Ohio," "Department of Iowa," &c. There is but one tuner association, which is national in its scope, but having State departments for convenience. So a member from one State department can be transferred by card, the same as the Odd Fellows, Masons or any other fraternal order. The coming national convention will settle this and all other sectional matters by establishing a national headquarters and governing power.

EDWARD E. TODD,

Secretary National Association of Piano Tuners of New York.

Insolvency Notice.

COMMONWEALTH OF MASSACHUSETTS.

COURT OF INSOLVENCY, SUFFOLK, SS.

BOSTON, August 27, 1892.

In the case of Epaminondas Wilson, insolvent debtor.

The final hearing for the proof of unproved claims in said case, included in the debtor's schedule of creditors, will be held at said court on the 16th day of September, 1892, at 10 o'clock A. M. Upon proof and allowance of such claims at said hearing the dividend of 20 per cent. will be paid by the register of said court, and the money deposited on claims then remaining unproved will be refunded to the person who deposited the same.

ELIJAH GEORGE, Register of said Court.

Shaw Piano Company.

THE addition to the Shaw piano factory is rapidly nearing completion, and when finished will give them a complete plant that has but few counterparts in the world of piano making. When the opening of the entire factory is held those who are fortunate enough to receive invitations to inspect the works will see—well, they will see such a place as they must have known the Shaw piano is made in.

Trade Notes.

—I. N. Rice, of Chicago, is expected here this week.

—Jack Haynes leaves Liverpool for New York to-day on the City of New York.

—John A. Fetterly, of the Will A. Watkin Music Company, Dallas, Tex., has gone home.

—Wm. M. Goff will open a new music and musical merchandise store at Niles, Mich.

—Clark & Morris have opened a new music store at 415 Main street, Denison, Tex.

—Appleton & Ackerly succeed Knute Belting in the music business at Rock Island, Ill.

—Young Haines was recently touring through the Berkshires with a four in hand.

—Prof. C. F. Seitz, of Columbus, Ohio, has gone into the music business at Circleville, Ohio.

—Wm. E. Wheelock & Co. have just subscribed \$1,000 to the capital stock of the world's fair.

—J. N. Merrill left Southampton for New York on the North German Lloyd steamer last Sunday.

—Fred. Lohr was West last week. He was in St. Louis arranging the details of the Smith-Hardman deal.

—A picnic will be held September 4 at Cosmopolitan Park for the relief fund of the Piano Makers' Union.

—In answer to an inquiry from Waynesville, N. C., we desire to state that the Marshall & Smith piano is a stencil.

—Frank Bevan, a small music dealer and a dealer in small music goods, in Paterson, N. J., is in trouble. He has been attached.

—O. A. Field and party, who have been at Onset Bay, Mass., during the summer, left Boston for St. Louis yesterday afternoon.

—S. V. Cookinham, a well-known vocal instructor of Utica, has become a partner in the firm of R. C. Burton, 166 Genesee street, in that city.

—Charles J. La Roche, music dealer, Bellaire, Ohio, opens a branch store at Barnesville, Ohio. His brother, Ed. La Roche, will have charge of it.

—John P. Richardson and G. F. Dyer, Cambridgeport, assignors to Mason & Hamlin Organ and Piano Company, have been granted a patent for a damper action for pianos.

—The lease of Kenally & Sylvester's piano and organ store at Lawrence, Mass., has been captured by the local gas company, and the firm must seek other quarters.

—Mr. Chas. Fabr. of Sohmer & Co., one of the indefatigable, ceaseless workers in the piano trade, is on a short vacation at Patchogue. If any man deserves a vacation it is Fabr.

—H. Sehr & Co., of Easton, Pa., are now making four of their seven octave piano style organs daily and are behind orders. The success of this firm has been almost phenomenal, considering that they have been in business but two years and started on six organs a week.

"CROWN" PIANOS AND ORGANS.

MADE BY AND SOLD TO THE TRADE ONLY BY

GEORGE P. BENT, CHICAGO, ILL., U. S. A.

323 to 333 South Canal Street.

CATALOGUES FREE.

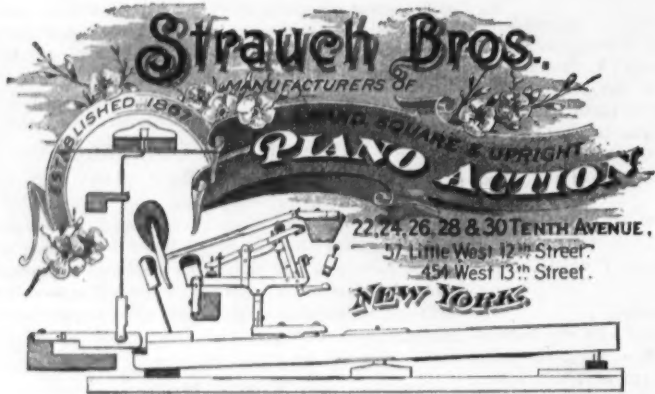
Dealers Wanted in Unoccupied Territory.

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THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

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STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

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GEO. STECK & CO., Manufacturers.

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SILK AND PLUSH SCARFS.

Lambrequins. Curtains. Portieres.

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J. & C. FISCHER,

Grand and Upright Pianos.

92,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

SPEAKING OF SOFT STOPS

HAVE YOU SEEN THE NEW SCALE

PRESCOTT PIANOS,

IN WHICH ARE NOW TO BE FOUND

THE MOST PERFECT TONE MUFFLERS IN USE?

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.,

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Renowned all over the World.



FRATI & CO.,

MANUFACTURERS OF

Pneumatic Pianos,

SELF PLAYING

ORCHESTRION ORGANS,

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For Shows, Dancing Halls, &c.

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SALOON ORGANS

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No. 73 Schönhauser Allee,

BERLIN, GERMANY.

AUGUST POLLMANN,

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Brass Band

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Band Instruments, Ac-

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&c. The Celebrated Pollmann Banjos,

Guitars, Mandolins and Violins. The elegant

new patented Mandolin Banjo, as per cut. The most

beautiful finish, sweetest tone and easiest string instrument

to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.



M. Knabe & Co.

GRAND, SQUARE AND UPRIGHT

PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

BALTIMORE:

WASHINGTON:

NEW YORK.

22 & 24 E. Baltimore St.

817 Pennsylvania Ave.

148 Fifth Avenue.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, AUGUST 27, 1892.

It would be a hard matter to give you anything in the way of news this week, simply because there is none. A few little unimportant items and personal gossip is all I have to offer. I can say, however, that business here is in a very healthy condition and that only a few dealers have any words of complaint, and I think that is only a temporary condition. As for the manufacturers they are all crowded with business, and the production of pianos will be something of a surprise to the trade by the time the year closes.

The firm of A. Kaiser & Co. is now being backed by Messrs. Meyer & Weber, who take the entire output, naturally very limited at present. Messrs. Meyer & Weber have made a good success of their business. They are both hard working young men who went in the business with a limited amount of capital, which they have increased by honest dealing and conservative methods.

They are handling the Stieff piano for their leader, and Mr. Fred. P. Stieff, of Baltimore, who was in town this week, says that no better agents are desired by the home house, and that in the number of instruments used by Messrs. Meyer & Weber they have been surprised as well as at the promptness of their remittances, oftentimes before the bill became due. Mr. Stieff is making a quick trip as far West as Kansas City and St. Louis, and while here will endeavor to arrange for a very interesting exhibit at the coming world's fair, the details of which I am not permitted to divulge, but I can say that if he is allowed to carry out his present plans he will have one of the most attractive displays to be found in the music department of the exposition.

There are many of our leading members of the trade out of town, including Mr. W. W. Kimball, Mr. A. G. Cone, Mr. M. J. Chase, Mr. Chas. C. Curtis, Mr. P. J. Healy, Mr. I. N. Camp, Mr. Adam Schneider, Mr. E. V. Church and some others probably who are not so much missed.

Mr. W. D. Byrne, with Lyon & Healy, is out on another trip for the house, this time through Iowa, Nebraska, Kansas and Missouri.

Messrs. Thomas & Barton, of Augusta, Ga., wire a large house here this morning that their store was destroyed by fire, but they are fully insured.

Mr. Aug. Schaar, the manager for Messrs. Siegel, Cooper & Co.'s music department, says that the only pianos which they have contracted for are the Weser, of New York, and the S. L. House piano, of Chicago. A large stock of both they expect to have in store almost immediately, and they are already at work preparing a fine wareroom on the third floor. The general impression concerning this new move of Siegel, Cooper & Co. is that the piano department will not be more of a success than have other attempts of the same kind made by similar houses, and that the business done by them will simply resolve itself into a certain amount of trade in small merchandise, mostly of a cheap class.

The Hamilton Organ Company has had prepared for distribution among the trade a very elegant and artistic cut of their factory.

Mr. Hampden L. Story, who has been circulating in and about this city nearly the entire summer, leaves for his home in San Diego, Cal., on or about the first of the coming month.

The Chicago Cottage Organ Company are refitting and redecorating their warerooms preparatory to doing a large retail trade. A private parlor will be a portion of the establishment, where pianos can be tested with the satisfaction of knowing that it is the same as having them at home. The Conover grands are being pushed as fast as possible; one should be finished now, though the company will not be able to keep it, as their orders are so far in advance for grands that it will be some time before they will be enabled to show one in the warerooms.

The new factory of the Kimball Company is nearing completion; another month will see it in operation, and Mr. Conway is congratulating himself on being able to give "the boys" all the Kimball pianos they want, which so far has been an impossibility.

It is understood that in consequence of their agreement to furnish their pianos to Messrs. Siegel, Cooper & Co. the S. L. House Company will close the retail store which they only recently opened on West Madison street.

Mr. E. P. Hawkins, accompanied by his wife, passed through here to-day on his way East.

Mr. Charles Sisson, the veteran traveler, is in the city for a short stay. Mr. Sisson's daughter, Miss Stella Sisson, has just returned from Europe, where she has been pursuing her musical studies. Mr. Sisson is about moving into a new and handsome residence which he has built in the southern part of the city.

The Shoninger warerooms are being redecorated.

Messrs. Wessell, Nickel & Gross have submitted to there-

quest of the N. P. T. A. of this city, and have forwarded two very elegant models of their actions for the use of the association.

Mr. H. M. Cable, of the Chicago Cottage Organ Company, after making a prolonged stay in the city left for the East this week.

Milwaukee, Wis. August 24. — [Special.]—William M. Daniell, 80 years of age, was burned to death this afternoon at his home, No. 681 Astor street. Mr. Daniell was taking a sweat bath, when a blanket covering him caught fire from an alcohol lamp. He was alone in the house at the time. A liveryman on the opposite side of the street, discovering smoke issuing from the Daniell residence, rushed in and found Mr. Daniell's dead body on the floor. The flames were extinguished before causing much loss. Mr. Daniell came to Milwaukee in 1858 and kept a music store until about 10 years ago, when he retired from business on account of old age.

Mr. Daniell was said to be a good musician and formerly taught music and did a general business in pianos, sheet music and general musical merchandise. He was also said to be a man of unusual intelligence, though inclined to be somewhat eccentric.

British Music Publishers and American Copyright.

THE following circular has been issued on the other side:

THE MUSIC PUBLISHERS' ASSOCIATION,
9 AIR STREET, REGENT STREET, LONDON, W.

DEAR SIR—At a special meeting of the Music Publishers' Association it was unanimously resolved that Mr. L. L. Scaife, of Boston, be instructed to take the necessary legal proceedings to protect the interests of the English owners of the copyright in the four pieces of music which Messrs. Gilson and Ditson have reprinted in Boston, notwithstanding their having been duly entered at Washington in accordance with the act.

Mr. Scaife is the gentleman whose exertions on behalf of the English view of the amendment to the American copyright act resulted in convincing the Executive of the United States Government that there was no necessity for engraving and printing music in America to secure copyright in that country.

It was further decided that in order to meet the expenses of this course of proceeding the subscription for the present year to the Music Publishers' Association be raised to 10 guineas; and in addition the members present at the meeting agreed to form a guaranty fund, which may or may not be called upon to provide further contributions, which could be made pro rata on the amounts guaranteed by the individual firms.

I have to urge upon you the duty of all publishers of music to subscribe liberally to this guaranty fund, as the principle involved is perhaps the most important affecting our trade which has ever arisen, and affects all music publishers equally.

When the English members of the trade have announced the sums they are willing to subscribe to this guaranty fund, application will be made to the other music publishers and printers of Europe to subscribe also, as they are equally affected with ourselves, and a large guaranty fund will not only strengthen our hands, but will materially reduce the contributions of individuals.

As it is well understood that the defendants in this action are receiving the support of the American Music Publishers' Association, it is most desirable that the plaintiffs should also receive the full support of our association.

The intention of both parties to this suit is to have the question finally settled by this action.

I send herewith list of those firms who have already subscribed to the guaranty fund, and I also inclose form of guaranty, which please fill up and return to me at your earliest convenience.

By order of the Committee.

A correspondent of the London "Morning" prints an interview from which we quote the following:

Mr. Dixey, the secretary to the association, said, "The American Congress last year gave a copyright to all works registered at Washington simultaneously with English publication, and being in doubt as to the proper interpretation of this measure we instructed an eminent counsel at Boston—Mr. Scaife—to take a decision on the subject. He did so, and from the American Government received an assurance that the passing through the United States Customs of important British work would not nullify the original registration at Washington. The question arose through a contention on the part of American publishers that we had not the right to register at Washington unless we actually printed or engraved within the jurisdiction of the American Government, and in order to test the matter Oliver Ditson & Co., the large publishers in Boston, published four of the copyright properties of Messrs. Novello, Ewer & Co. The case will come on after the summer vacation, and as the same principle affects all classes of literary publications and dramas, the issue is one of serious importance. We have a guaranty fund. Novellos, Booseys, Cramers, Cocks, Ascherberg, and, in fact, all the leading firms have come in, and so far, we have £1,000 to fight the matter. The Ditson proceeding is more or less friendly, but it is a huge and expensive business for the mere purpose of accurately reading an American law, the very passing of which was done as a concession to the loud cry for effective legislation on a very complex subject. Mr. Scaife is confident of success, and in his hands we leave it. I have circularized all the big German houses and composers with a view to fighting to the end. More I cannot say."

—Mr. Jack Haynes, the general manager of the Newman Brothers' organs, of Chicago, has arrived in England with the intention of placing these organs on the English market, and an arrangement has been made with a well-known West End house to take up the sole agency.—"London and Provincial Music Trade Review."

How Warner Stands.

A DEALER who succeeds in a small city in making a reputation that outstrips his local bounds must be endowed with more than average ability. One of that class is Mr. W. W. Warner, of Madison, Wis., a gentleman who recently paid a visit to the Pacific Coast to look into trade matters and who was in New York and Boston last week. Mr. Warner is an experienced piano and organ dealer, who has sold thousands of instruments for the W. W. Kimball Company. In fact he was the first dealer who ever received a carload of organs in bulk, a novel way of shipping these instruments, introduced by the Kimball Company.

We happened to get hold of a letter of introduction presented by Mr. Warner to a music house of the Northwest, and it indicates the esteem in which he is held. It may as well be published:

HELENA, MON., JULY 11, 1892.

Messrs. D. B. Howe & Son:

The bearer of this letter, Mr. W. W. Warner, of Madison, Wis., has been with us and handled our goods for the last 18 years. Mr. Warner is one of our most successful business men, a thorough gentleman and one whom it is a pleasure to us to introduce. Any favors or courtesy shown him will be appreciated even more than if extended to us. Should he want checks cashed or favors in that line accommodate him as you would us.

Very respectfully, W. W. KIMBALL COMPANY.

Decker Brothers

THE appended notice has met our attention in several exchanges and meets the approval of THE MUSICAL COURIER.

"In every industry there are certain names, certain trade marks, that have become 'household words,' being accepted as representing the highest degree of excellence in manufacture and the highest development of scientific skill. Among the great piano makers of the world who have acquired this position before the public the firm of Decker Brothers stands admittedly eminent.

"The merits of their instruments are so well known, their reputation so well established and their name so long associated with the grandest achievements of the piano maker's art that it is unnecessary to urge their claims for consideration upon the musical world and the public.

"Their persistent efforts at improvement, their conscientious use of nothing but the best skilled labor and selected material, have largely contributed to the magnificent development of the piano industry in this country, have given them an international reputation and have caused their instrument to be regarded as 'the standard of excellence' in piano manufacture.

"Messrs. Decker Brothers manufacture all the various styles of piano pianos, viz., squares, uprights and grands, which are unique for the excellence of their construction, finish and tone."

Bad Piano Man.

RICHARD H. BABCOCK, a well-known young man, of Paterson, N. J., was arrested yesterday charged with abducting and deceiving Lizzie and Mary Cliffe, daughters of Arthur Cliffe, a small silk manufacturer of that city. The complaints are made by the father of the girls and Mrs. Babcock, wife of the accused.

Babcock nursed Mr. Cliffe through a serious illness and became a warm friend of the family.

Babcock's attention to the girls became marked, and Mr. Cliffe ordered Babcock to remain away from his house.

The girls disappeared on July 5 and were not seen by their father until yesterday. Mr. Cliffe learned that the girls were seen at Ocean Grove and Coney Island in company with Babcock.

The Cliffe girls returned home Thursday night. The father says the girls were completely under Babcock's control.

Babcock is a piano agent, dresses well and is an entertaining talker. He denies the charge. Mr. Cliffe says his daughters are twenty-three and eighteen years old respectively.—New York "Herald," August 26

Notice of Removal.

THE undersigned takes pleasure in informing his friends and the trade generally that in order to secure better facilities in light, ventilation, steam power and heat he has erected a factory at Rockville Centre, N. Y., especially designed for the perfect covering of piano hammers, and that on and after September 1, 1892, the main office and factory will be located at that place. Thanking my friends for their past favors and hoping by strict attention to business to merit a continuance of the same, I remain, yours respectfully, E. D. SHAWRUY.

BRANCH OFFICE, 202 Second Avenue, New York City.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

The Trade.

—Bobbitt, of St. Louis, and Fisher, of Los Angeles, were in town last week.

—J. M. Richards, traveling for Newby & Evans, will go on the road about September 1, on an extended trip.

—R. O. Burgess, traveling for the Needham Piano-Organ Company, started on a Western trip on August 24.

—C. C. Curtis, of Chicago, and family are at Scarborough Beach, Me. Mr. Curtis may come to New York this week.

—George Goldsmith is the name of a man who has been talking to the merchants of Canton, Ohio, about locating a piano factory in that town.

—Edward P. Mason, of Mason & Hamlin, left Southampton for New York on the Elbe on Sunday. Allan Mason will remain in Europe for some time.

—Edward Ambuhl, traveling for Chickering & Sons, was in town last week. He appeared to be enjoying excellent health, the result of a vacation at his homestead at Ghent, N. Y.

—The firm of E. Alsdorf & Co., of Newark, N. J., recorded a certificate of incorporation in the County Clerk's office of that city. The company purposes manufacturing and dealing in cycles, sewing machines, musical instruments, typewriters and other articles on a capital of \$100,000, of which \$1,000 has been paid up. The stockholders are A. Kennedy Child, of Springfield, Mass., and George H. Lambert and Augusta V. Alsdorf, of Newark.

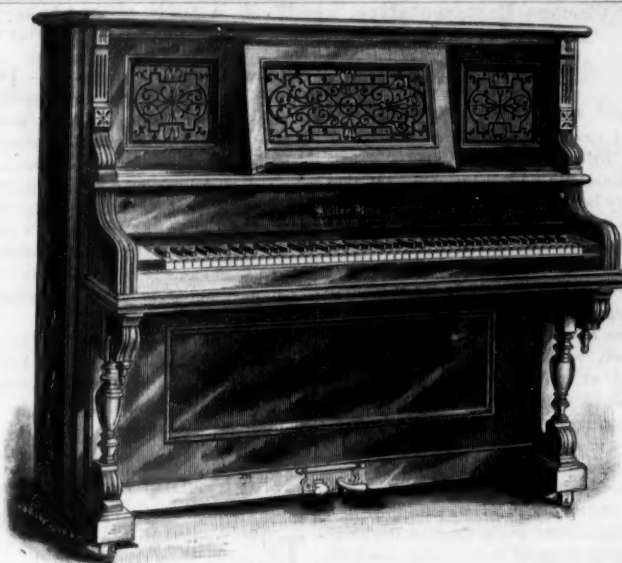
—Nearly 200 people assembled in the grove in the rear of Keller Brothers & Blight's piano factory, East End, yesterday afternoon, and had an afternoon of pleasure which will be remembered by them for some time. The occasion was a clam bake tendered by the piano company to their employees and invited friends. The bake was gotten up after the Rhode Island style, and included clams, crabs, lobsters, chicken, green corn and other toothsome delicacies cooked to perfection.

Following the feast dancing was indulged in to music by the orchestra from Wagner's summer theatre. There were also several fine vocal solos by Miss Agnes Baylies, Mr. Booth and Mrs. J. James, of Toronto. A double quartet from the Concordia Society also rendered several songs in a characteristically pleasing and artistic manner.—Bridgeport "Farmer," August 22.

—Five years ago C. J. Whitney sold a piano on quarterly payments to Charles S. Frane, of Laingsburg, Mich. The instrument was to remain

Whitney's property until the last payment was made and was not to be removed from Laingsburg. Frane has been arrested on a capias sworn out by Whitney, charging him with embezzling the piano. It is alleged

that Frane failed to meet the payments and removed the piano to Saginaw, where Whitney has been unable to find it. The action is in trover, with damages fixed at \$1,000.—Detroit "Tribune."



A NEAT 4 FOOT 4 PIANO. STYLE D.
VENEERED CASE IN ANY KIND OF WOOD, WITH ENGRAVED OR SAWED PANELS.

MANUFACTURED BY KELLER BROS. & BLIGHT, BRIDGEPORT, CONN.

NEW!

NEW!

NEW!

HIGHEST AWARDS AT NEW ORLEANS EXPOSITION, 1885
AND MELBOURNE, 1889,



POLYPHONE,
HYMNOPHONE,
SYMPHONION.

These are the latest Changeable Disk Music Boxes, which play an UNLIMITED number of airs.

ADVANTAGES:
VERY FINE TONE, DURABLE,
SIMPLE, LOW PRICE.

Dealers can sell them with better profit than Cylinder Music Boxes and more of them.

NEW DESIGNS IN CASES.
Send for Catalogue.

FRED. H. SANDER,
Importer and Manufacturer,
146 Franklin St., Boston, Mass.



BEHR BROS.

Grand and Upright

PIANOS.

BEHR BROS. & CO.

PHILADELPHIA,
1229 Chestnut Street.
ST. PAUL,
114 East Third Street.

Warerooms: BEHR BROS. HALL,

81 Fifth Ave., New York.

FACTORY: Corner of 11th Ave. and West 29th St., New York.

ORGAN PIPES.

Wood and Metal. . . . Flue and Reed. . . . Voiced or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847, READING, MASS.

THE WEHLE PIANO,

HONEST, GOOD TONED AND HANDSOME.

There is money for the Dealer in this Piano. Send for Catalogue.

OSCAR WEHLE,

282 NINTH AVE., near 27th St., NEW YORK CITY.

WISSNER HIGH GRADE,
MODERATE PRICE.

296 Fulton St.,
BROOKLYN, N. Y.

PIANOS.

We have REMOVED
from 819 BROADWAY to our
NEW BUILDING,
18 East 22d Street,
NEW YORK.

T. B. HARMS & CO.

ADOLF NIEMANN,
MANUFACTURER OF
Piano & Hammers,
34 KOEHNICKER STRASSE,
BERLIN, GERMANY.

A CELEBRATED CASE

IS MADE BY THE

GRAND RAPIDS PIANO CASE CO.

Grand Rapids, Mich.

WE SOLICIT CORRESPONDENCE.

BOOSEY & CO.,

NEW YORK AND LONDON.

WRITE FOR CATALOGUES.

3 EAST FOURTEENTH ST.,
NEW YORK.

LOUIS GEHLERT,

IMPORTER OF AND DEALER IN

Piano Felts, Action Cloths, Buckskins, Etc.,

SOLE AGENT FOR DITTERSDORFER GERMAN HAMMER AND DAMPER FELTS.

MULHOUSE FINE PIANO KEY CLOTHS.

204 East 18th Street,

New York.

The JNO. ALBERT Grand Concert Model
SOLO VIOLINS



Are endorsed by the leading Artists throughout the world. Send for our New Illustrated and Descriptive Price List, just issued. Old Violins repaired and restored. Artist Bows and Cases. Purest Italian Solo Strings. The Albert "G" Strings. The Albert Rosin and Patented Specialties.

E. J. ALBERT, 124 S. Ninth St., Philadelphia, Pa.

N. B.—Have you seen the E. J. ALBERT Patented Tailpiece for the Violin? Send for descriptive circular.

HERSCHEL FENTON,

DEALER IN

Old Violins, Guitars, Mandolins, ELECTRIC BANJOS, Banjourines, Banjorettes, Florentine Strings, Bows, Cases, &c.,

No. 61 NASSAU STREET, NEW YORK.

OLD INSTRUMENTS BOUGHT, SOLD OR EXCHANGED, REPAIRED, &c.

BOSTON TRADE.

BOSTON OFFICE OF THE MUSICAL COURIER,
137 TREMONT STREET, AUGUST 30, 1892.

IN the issue of THE MUSICAL COURIER of July 6 was published the portrait of Percy St. Clair, who was wanted by the city marshal of Lynn, Mass., for felony. From the Boston "Herald" of August 26 is taken the following:

DETROIT, Mich., August 25, 1892.—Percy St. Clair and Bertha E. Colony, both of Lynn, are in custody of the police here, being held for the Massachusetts district police.

St. Clair is wanted on the charges of abduction and grand larceny. Some time ago the police here received a circular letter from Rufus R. Wade, chief of the Massachusetts district police, asking the authorities to look out for the pair. The circular stated that on June 18 St. Clair left Lynn, together with Bertha Colony. St. Clair kept a musical instrument store at Lynn, and is charged with the theft of a check for \$300 before his departure.

The pair went to Boston and St. Clair there sold the stolen check. The couple were traced as far as Buffalo, N. Y., where they were living under the name of Thornton, but there all track of them was lost.

It now develops that they have been in Detroit several weeks. St. Clair is by trade a piano tuner, and was working in a music store here.

Detective Searle arrested St. Clair this evening, and from him learned the whereabouts of the girl, who was later on taken into custody. She was employed as a domestic with a respectable family, while St. Clair lived in another part of the city.

The notification to arrest from Boston states that St. Clair deserted his wife, to whom he was married that year. She lives at Webster.

It does not often occur that a person, purely from motives of generosity, will take the trouble to write to a manufacturer concerning the merits of his piano. When such an event does occur it carries with it a special gratification.

Mr. P. H. Powers, of the Emerson Piano Company, received just such a letter, dated August 19, and it was a source of much satisfaction to him and his associates in the concern.

Not long since a parlor grand of their make was sold to the Maplewood Inn, at Elizabethtown, N. Y., a popular summer resort. This instrument called forth the letter referred to which reads as follows:

MAPLEWOOD INN,
ELIZABETHTOWN, N. Y., August 19, 1892.

MR. P. H. POWERS:

DEAR SIR—I hope you have not forgotten the writer, who had the pleasure of meeting you at Piney Woods Hotel, in Thomsville, three or four years ago.

I never thought that I should have such an excellent opportunity to thank you for the admirable piano you have sent to this hotel.

Since its arrival everyone is delighted with its richness of tone, and my sojourn in this pretty town is being made extremely pleasant.

(Signed) Yours very truly, L. M. WERNER.

As two other Emerson parlor grands were sold in this same town on the qualities of the one placed in the hotel it is evident that the make carries many strong inducements to purchasers desiring a fine instrument.

Mr. Powers said that they were doing very well, indeed, with their grands.

The many friends of Mr. Fred. Powers will be glad to know that he has so far recovered his strength as to be able to walk without assistance.

He, with members of the family, is about starting for the mountains, to be away some time.

At the Emerson factory Mr. Wells, who has been away for three months on an investigation tour among their agents, returned on Wednesday last. The nature of his trip was rather a peculiar one, in that he was not looking specially for business in the sense of selling or purchasing goods, and yet it was decidedly a business trip, with the interrogation point a prominent feature.

The man who is selling a piano to a competition-ridden customer gets the weak points in the instrument he is trying to sell pretty thoroughly talked up, and if there is any chance for improvement that dealer knows it. To the question, are you satisfied that the Emerson piano in its present condition is as valuable as it can be made, if not what shall we do to improve it, many answers were given, some conveying suggestions that were valuable, and which will in all probability be adopted.

It was a novel idea sending a man on a trip of this nature, but the result has been more than satisfactory and has brought into closer relationship the house of Emerson & Co. with its representatives, who in every instance showed high appreciation of the consideration bestowed upon them.

In the case and mill room at the factory they are working an hour extra each day, their orders in fancy cases exceeding their capacity.

Messrs. Jesse French, O. A. Field, Geo. Dowling and Furbush, with the two young sons of Mr. French, returned from their trip on Tuesday the 23d inst.

The weather with the exception of two days was delightful, and barring the seasickness experienced at first by nearly all the party, the trip from beginning to end was one of pleasure.

Messrs. French and Field, with their families, left from Boston for their respective homes Tuesday evening. Their summer at Onset Bay has been in all respects an enjoyable one.

The Adams Music Company, dealers in piano, organs and small musical instruments, is the style of a new firm starting at Rockland, Mass. Mr. C. M. Perkins is manager. They will handle the Briggs and Estey pianos and Estey

organs, and for a low price the Birch and Blackwood pianos. Mr. Perkins has been the Estey agent at this point for some time and has handled his stock from his place of residence, not having a salesroom. The amount of business done by him last year warranted the opening of a store.

In the opinion of Colonel Moore, of the Everett Piano Company, during the next three years there will be a surprising increase in the number of small piano manufacturers, more noticeable than at any other time in the history of piano building.

His reasons for advancing this opinion were that the opportunities for starting a piano factory were never so favorable for the man of limited means as at the present time, and there were superintendents, foremen and skilled workmen in every factory ambitious to have their names on the fallboard of a piano, who by finding capital necessary for running a diminutive factory could thus attain their object. Add to this class the dealer who believes there is a mint in making pianos, and so branches out as a manufacturer, and the already well crowded market will receive additions that mean something serious to the future of piano building.

The evidence already before these classes of the many who under circumstances similar to their own are building pianos to day will encourage them in starting the venture.

Mr. Emil Liebling, the pianist, of Chicago, favored the Boston office with a call.

Mr. Liebling was on a visit East and mentioned recitals at a later date in connection with Boston.

A few friends who were given the tip passed a pleasant hour with this celebrated pianist in the warerooms of the Hallet & Davis Company on Tremont street and enjoyed some of his delightful music.

Mr. Edward H. Story, the president of the Story & Clark Organ Company, another citizen of Chicago prominent in her manufacturing interests, was in the city for a couple of days.

Mr. Geo. H. Chickering was found at the big factory on Tremont street suffering from a slight attack of neuralgia, which, although not serious, was exceedingly annoying.

On this special day there was raging one of those frightful northeast storms for which Boston is celebrated and which Mr. Chickering thought accounted for his indisposition.

They are running the factory to its fullest capacity and accumulating goods for the fall business, which promises more for them this year than at any time almost in the past.

The obstacles which in late years have prevented their keeping a stock on hand commensurate with the quality of their instruments and extent of their business have been removed, and they will go into the fall with an accumulation from which the dealer can select with the utmost satisfaction.

The writer was shown some advance sheets of the new Chickering catalogue, which are fully up to the highest standard of artistic work.

Mr. Foster, who is away yachting with young Mr. Harvey, is expected back this week.

Mr. F. H. Gilson, of the publishing house of F. H. Gilson Company, who has been abroad for the past two months, returned last week.

There seems to be a disposition on the part of American publishers to open foreign branches, as nearly all of the large houses have sent representatives abroad this summer with that object in view.

The existing copyright law offers the same advantages to the American publisher to establish a connection abroad that it did the foreign publisher to locate in this country, as many of the latter have done; and it was the opinion of Mr. White, of White, Smith & Co., that before another year rolled by every large American publisher would be represented in the foreign market.

Mr. Chas. P. Cummings is away on a Western trip, to be gone a couple of weeks.

Mr. John C. Warren, of McPhail's, is also on his vacation. In town this week besides those already mentioned:

Mr. Briggs, of the Alton Manufacturing Company, Alton, N. H., piano stool and case manufacturers.

This gentleman is a brother of C. C. Briggs, the piano manufacturer.

Louis Winkler, of Jamaica; J. H. White, of Wilcox & White, Meriden, Conn.; Mr. Dexter, of the Sterling Company, Derby, Conn.; Mr. Robinson, of Whitney & Currier, Toledo, Ohio, and C. M. Perkins, of Rockland, Mass.

Mr. L. L. Benjamin, of Marshalltown, Iowa, has become a stock holder in the Consolidated Manufacturing Company, and hereafter will not only be interested in the sale of the Guild Pianos, but also in the making of them.

WANTED—A first-class piano road salesman with a record and with references to back it up; to travel for a New York piano manufacturing firm. Address F. R. C., care of THE MUSICAL COURIER.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.

WANTED—An active and successful piano salesman for the road W. J. Dyer & Brother, St. Paul, Minn.

Stencil versus Trade Mark.

From August "Music."

IN regard to stencil pianos, it all depends upon whose ox it is and whose bull. The prevalent talk against the stencil piano, by which is meant any distinguishing name stenciled on the piano aside from that of the bona fide maker, is largely illusory. It all depends. When a certain maker has acquired a reputation for making a very cheap line of goods, wanting in durability in exact proportion to their cheapness, and in order to avoid his legitimate reputation affixes other names to the larger part of his product, this, as anyone can see, amounts to fraud upon the purchaser. But it so happens that there is very little of this kind of business now attempted. About nine-tenths of the manufacturers prefer to take their chances on the selling quality of their instruments, and in order that this may be made as large as possible they are diligently building up trade value by giving honest goods and liberal quantity.

Is it, therefore, *prima facie* evidence of fraud when a seller offers a piano with his name upon it when he does not own a piano factory, and never did? This is a very important question, as anyone may see.

Mr. Camp, of Estey & Camp, declares that it is not. He speaks from the standpoint of the dealer. "Suppose," he says, "that I start working up a business as a wholesale dealer in pianos. I begin, we will say, with the Brown pianos. It goes very nicely for some time. I pay promptly, and get my stipulated quantity of instruments. But presently I am met by the fact that one of my customers is on the point of getting a better discount from some old dealer in the Brown pianos elsewhere. I lose a sale; I do not like it; I try to buy the pianos a little lower; there is a friction between the manufacturers and ourselves; at length I break the chain and go to some other dealer—Jones, for instance—and say that I must have so and so many pianos at such a price. As we are well known dealers we have no difficulty in getting our terms. We then send out new circulars, saying to our agents that we no longer handle the Brown pianos, but are prepared to supply something just as good at a shade lower price. The majority of our agents acquiesce in the arrangement; but one of them writes us (and he is one of our best) that he has sales for four Brown pianos, which he has been working up for some time and cannot supply with anything but the Brown. We reply that we cannot supply them—whereupon he goes elsewhere, and we lose the sale. This is only one of many such cases, which all happen with agents who are most successful in working up an interest in a particular line of goods.

"After two or three years we surmount this difficulty, and everything is going well with our Jones trade. But now there comes a break in another quarter. They write us that they have somewhat improved the quality of their goods, and must have a little higher price for them. This does not suit our book, as we have gauged our plans with reference to supplying these pianos as our third grade instruments, and the proposed raise in cost trenches on the ground of our next higher grade of instruments. We change again. Again we have the same difficulties as before with customers who have been influenced in favor of the Jones instruments because we have pushed them in our territory. This may go on for 30 years, scarcely an arrangement with a manufacturer of this grade of pianos working smoothly to all parties more than three years. At the end of the 30 years our position will be that we have affixed a trade value and currency in our own territory to five or six makes of pianos, no one of which would have been of any particular consequence as an element of interference in our sales but for the boom that we gave it. At the end of the time we have no more distinct trade for this grade of pianos than we had at starting, but in case of another break with our manufacturer have the same ground to go over again.

"Suppose now that instead of selling these different instruments we had started in with a 'stencil' or trade mark of our own, as, in fact, we did. Eighteen years ago we registered in the copyright bureau and the Patent Office at Washington the trade mark 'Camp & Co.' for pianos. Nobody else can use that mark. It is our own. We go to some large manufacturer and agree with him to take 300 pianos per year with this name, and with certain peculiarities of style and finish that we have decided upon as suiting us. We make a strict agreement with him as to quality, and on our own part assure him that our trade will be likely to increase. We sell the piano as our own, giving our own guaranty to the customer. There are \$3,000,000 behind this guaranty. The trade gradually builds itself up. Our agent can get these pianos from us and from no one else. We hold the factory to a strict account as to the quality of the instruments. At the end of three years, say, a disagreement occurs between us and our manufacturers. We go to another equally reliable maker and renew our agreement with him, agreeing to take 300 pianos per year, and as before requiring our own styles and patterns to be used. The majority of our agents and customers never know that any break has occurred with our manufacturers, but suppose that inasmuch as the instruments look and sound precisely as they have done all along they are still made in the same factory. Our own guaranty is the protection of the customer.

"Later yet another break occurs, and as before we renew our contract with yet a third manufacturer, but our customers know nothing about it. The trade mark, or stencil, if you choose, is 'Camp & Co.' pianos. Our agents can get the instruments of no other dealers, and we have care to preserve certain distinguishing marks and qualities, and from time to time have added to them. At the end of 18 years we have a trade of 1,000 'Camp & Co.' pianos per year. They are our pianos just as truly as if we owned the shops in which they are made. As a matter of fact, very likely if we attempted to carry on the manufacture ourselves we would not own the building nor the plant. Some convenient capitalist friend would very likely be the real owner, and the only difference to us would be a bondage to superintendents and improvements in the plant, which we now escape.

"The point I wish to make is that the customer (all this 'blow,' you notice, is in the alleged interest of the customer), the customer, I say, is protected by our guaranty, which, as I said at the start, has about \$3,000,000 behind it. Is not this enough? And if at any time we deal falsely with our trade we are the ones who will have to stand it. All our success turns upon our ability to contract for and secure a reliable supply of standard grade instruments for a series of years. Every instrument bearing our trade mark we are in a position to know is exactly what we represent it to be. We control the trade—not necessarily in all pianos of equal grade, but in all bearing our trade mark.

"In high-class pianos the case is different. A first-class piano is an artistic affair, having an individuality of tone and style which forbids reproduction except under the same conditions. It is a matter of scales, mechanism, tone regulating and the like. The individuality of tone and finish is the trade mark here, and not so much the name upon the board. How many people are there who have bought Steinway pianos in order to copy them? Did any one of them ever produce a Steinway piano exactly, in tone and action? Never. At best it was a more or less distant imitation. And the same is true of every other first-class make, like Weber, Decker, Chickering, Knabe. Therefore for the highest grade of pianos the principle is different. The personality of the manufacturer is the trade mark, and the wholesale dealer who should put his own name in place of that of either of these would simply render himself absurd and at the same time lower the selling value of his instrument.

"Therefore I claim that it is not only just to the customer, but better for him, as well as better for the jobber, to have his own trade mark on the popular grade of instruments, which having no well marked individuality of tone are the legitimate outcome of systematized production by the aid

of large capital and the use of machinery. And to class this style of trade mark with the 'stencils' which a dishonest manufacturer may employ for the purpose of inducing the buyer to think that he is getting a better instrument is simply absurd and without foundation. And it makes me out of patience to hear such a discussion carried on by men who ought to know better."

If it were possible for one moment to admit any truth in Mr. Camp's argument embodied in the above, THE MUSICAL COURIER, after a successful anti-stencil warfare of eight years, would announce in this issue that every dealer should at once make arrangements to put his own name on the pianos he sells or apply for a trade mark. We must again be understood as not questioning Mr. Camp's sincerity, the honesty of his convictions and his personal integrity; we merely criticize the ethical value of his logic or rather his sophistry.

If Mr. Camp, as he says, is protecting himself against the manufacturer (Brown and Jones, as he represents the case), why should Mr. Camp's own dealer and agent not protect himself against Mr. Camp? Mr. Camp's argument presented to his own agent necessarily must induce that agent, if he has any hopes of future independence, to get up his own stencil. Mr. Camp can get away from Brown and from Jones; a Camp agent can never become emancipated from Camp & Co. unless he has his own stencil.

Mr. Camp states that the trade mark "Camp & Co." is registered, but "as the mere business name of a person or firm is not registerable as a trade mark" he should have some device attached, for otherwise, as this paper has stated, any stenciler can use the name. THE MUSICAL COURIER has always been absolutely sincere in its attitude toward Mr. Camp and if it is misunderstood it is not the fault of the paper, whose candor has always been recognized as one of its chief characteristics. Mr. Camp, if he values his name on a piano and believes that stencil will prevail in the long run, should get a trade mark which cannot be infringed.

It is true that the customer is protected by any guarantee Mr. Camp may give; his name, reputation and position are all guarantees in themselves. His word is as good as a bond, and he is a gentleman. But all these things, known to us, are not known to

the individual customer out in Missouri or Texas who buys a "Camp & Co." piano marked New York or Chicago, and who, by addressing such a firm, cannot find it. There is no Camp & Co. in any directory of either city.

Moreover, the fundamental principle to which we always revert is a custom and a law, and it is this: The name on a piano must be indicative of its origin. The origin of a piano must be traced through its nameboard or name on the plate. If, as Mr. Camp says, this is correct, as applied to "high-class pianos such as Steinway, Weber, Decker, Chickering, Knabe," it is *pari passu* more correct with pianos not so well known as these makes. Grade or class has nothing whatever to do with the principle.

We are not agreed upon the grade or class of pianos. If the stencil is to be influenced by grade or class the condition will become more involved than ever, for first we must all agree upon grade or class, and how is this to be done? Would Mr. Camp accept THE MUSICAL COURIER classification of grade, knowing the paper to put all stencils in the lowest ranks? Certainly not. On the other hand, a firm like Sohmer & Co., for instance, would accept our classification for this very reason.

If the stencil is a wrong principle, as applied to high grade pianos, it is much worse as applied to medium or low grade pianos. If the stencil could be legitimately applied to any but high grade pianos it would become a chaotic mass of fraud. The only thing that has saved the music trade from such a calamitous condition is this paper.

If Mr. Camp would admit that his stencil operations have a utilitarian object as far as his pecuniary affairs are concerned, he could find some good grounds for debate; but the ethical discussion of the subject leaves every stenciler in hopeless confusion.

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THE Story & Clark Organ Company, of Chicago, represented in this country by Messrs. E. Hirsch & Co., of 59, 60 and 61 Hatton Garden, have completely altered their styles, and a new catalogue shows all their novel designs for season 1892. In addition they have just brought out a new cheap style (called Style 61), with a full row of reeds and coupler, which is the lowest priced instrument ever sold by them; and in order to save freight and part cost of packing, two of these organs are always packed into one case. The organs can be supplied either from Liverpool or London, and it may be added that the London branch factory of the Story & Clark Organ Company is now in working order. During the next three months Messrs. E. Hirsch & Co. will be in a position to sell Style 720 at a reduced price, as they placed a large contract for this particular style with the Story & Clark Organ Company. — "London and Provincial Music Trade Review."

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THE MUSIC AND DRAMA EXHIBITION—THE STEINERT COLLECTION OF NEW HAVEN.

FOLLOWING is a translation of an article in the leading paper of Austria, the "Neue Wiener Tageblatt," of Vienna, date of July 24, 1892:

The collection of old keyed instruments heretofore alluded to by us, belonging to M. Steinert in New Haven, near New York (which on account of the presence of the owner in Vienna, who plays on the same daily for several hours, attracts large audiences from those visiting the exhibition), is indeed one of the most interesting departments of the musical exhibition. It is at the same time a very costly hobby, as the owner, who during the last 30 years has collected these articles one by one, has expended quite a fortune in acquiring them, and has transported this collection, consisting of 30 instruments, at his own expense to Vienna.

Mr. M. Steinert is acknowledged as an authority in the history of the piano and the construction of the piano, not only in his own country, but also in England and Germany. His collection depicts the gradual perfection of the modern piano by most characteristic exhibits. The two oldest instruments are a harpsichord made by Joseph Johann Couchet in Antwerp in 1679 and decorated with pictures of animals by Kessel, and a clavichord dating from the beginning of the sixteenth century. This last mentioned instrument will be examined in its primitive condition with the greatest interest by connoisseurs. Every single string produces when struck three tones, for example, C, C sharp and D. The keys are connected with horizontal metal cross pieces, which strike against the strings from below and either cause them to resound through their whole length or shorten the sound, according to certain points of partition, in order to produce the sound necessary from its position in the keys.

An improvement to this instrument, another clavichord, shows forth, which also has been made in the beginning of the sixteenth century, and whose single strings produce two tones each. Here a rosette, by means of which the sound is broken, indicates the relationship to the lute or viola. The tone is produced by means of a tangent, and although the same was full of expression the clavichord could only be used in a small room and for chamber music. To the attempt to produce an instrument more powerful in tone the spinet, in imitation of the harp, owed

its origin. One of these most interesting instruments, made in 1630 by John Hitchcock, of London, is also in the possession of Mr. Steinert. A more advanced phase of development is exhibited by the quill grand piano of the Kirchman Brothers, of London, in 1776. This instrument has three registers, of which two have the same tone, while the third is one octave higher. After this comes the hammer piano. Of these Mr. Steinert owns several of the oldest, one of them, made by Johann F. Schneider in Nuernberg, having wooden hammers without covers, a simple hammer mechanism without dissolvent, two registers for forte and piano. In this Nuernberg construction the hammers are not covered with leather. In a piano made by Jeckel in Worms, in 1783, it is noticeable that it has not separate dampers in order to deaden the sound; to do this the player was compelled, as in the case of the cymbal, to put down his arm or to set in motion a strip of cloth by some contrivance over the whole instrument. This instrument still retains the clavichord form.

In an upright hammer piano the strings are mounted not vertically but horizontally. Of great value is a piano made by A. Babcock, Boston, in 1820. The square body is made in the purest Empire style, and the tone is most wonderfully resonant and clear. This is without doubt one of the most beautiful instruments built at that period. A concert grand from Mozart's time, with two choirs, with black lower keys and white upper keys, dates from Vienna. It is noticeable that in this instrument the hammer heads consist of small hollow card cylinders that are covered with leather, a method which can only be found in the instruments of Christofori, the inventor of the piano. Especially valuable is an upright standing grand piano made by Andrea Stein, of Augsburg, in 1779. This piano has six octaves and four pedals. Of the pianos made by Stein, the father of the art of making pianos in Germany, scarcely another one is in existence. His name is of great interest to Vienna because his daughter Nanette, who also was a piano maker, married Johann Andreas Streicher, of Vienna, known as a friend of Schiller and founder of the first piano factory in Vienna. In the collection of Mr. Steinert there is also an instrument which bears the inscription, "Nanette Streicher, née Stein, 1816." Stein's daughter is the maker of this instrument, and on the sounding board is her name in her own handwriting. A piano made by Hiskey in Baltimore in 1820 deserves special mention. It has four pedals, by which fagott, celeste, Turkish music with drum and triangle can be produced. Of the many gems and articles of art which at present can be found in the rotunda the collection Steinert certainly forms a most prominent part.—New Haven "Morning Journal."

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